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NOTED COMPOSERS HONORED AT GREAT NORFOLK FESTIVAL

Henry Hadley's New Symphony
Given Under His Baton—Max
Bruch's New Concerto Introdu-
duced to the World by Maud
Powell—Celebrated Artists Par-
ticipate in Litchfield County
Meetings at Which Music Is
Presented Under Ideal Condi-
tions

By ARTHUR FARWELL

Names are dangerous things. Once you give a thing a name it carries with it meanings which belong to other things having the same kind of a name but which have a very different meaning. New kinds of things should have new kinds of names, if they are to seem at first glance as different and attractive as they really are.

The object of this prelude is to keep the readers of MUSICAL AMERICA from thinking that because the musical event held annually at Norfolk, Conn., is called a "meeting of the Litchfield County Choral Union," or more popularly the "Norfolk Festival," it is like anything else that might have a similar name. For the truth is that it is something new and different and better than anything of the kind (if there ever was anything of the kind!) that has gone before. And that is why it should have a new kind of a name.

It might be called a Fourth-Dimensional Music Festival, to the length, breadth, and thickness of music there being added the tangible and gracious presence of the shy inmost Spirit of Music, a being who can manifest herself only under certain conditions and in response to a certain height and quality of devotion. Music, in the light of her presence, becomes a transfigured thing.

It is no longer the usual affair of the concert hall, formal and excellent (if, indeed, it be not formal and wretched), no longer that earth-bound thing compounded of three-fourths personality of the artist and one-fourth technic, or professionalism, or what not—it becomes something living, joyous, upspringing, existing for very joy and beauty of being, throwing the veil of earth-forgetfulness over the eager hearer, and lifting his liberated spirit, filled with strange and radiant satisfactions, into those upper regions of light which are Music's proper home.

The musical world of America is a busy world. We have music, music, everywhere; but seldom music under conditions which enable it to be to men what it is capable of being. Most people know the exaltation which comes at rare times when perfect music is made within a small company of deeply sympathetic friends. One is taken out of oneself. He bathes in Lethe, or in the fabled waters of life.

The Magic of Norfolk

The magic of Norfolk lies in producing this same exalted condition in a company of two thousand persons.

The magician who has found the secret of doing this is Mr. Carl Stoeckel, whose true distinction of achievement lies not in his having established one more music festival in America, but in his having brought to the music festival idea a new and transfiguring spirit; or, better, in his having, more nearly than any other man, enabled Music to free itself from every fetter, and to be all that it can be to men. In



DR. WILLIAM C. CARL

Distinguished American Organist Who Received the Honorary Degree of Doctor of Music from the New York University Last Week. (See Page 22)

this Mr. Stoeckel is the opener of a new era, the keynote of which is that it shall be one in which music bears a higher relation to humanity than it has hitherto borne. Through the democracy, the social emancipation, the joyous conditions, of the musical activity which he has created he has ended the epoch in which the endowment of a symphony orchestra is to be considered the highest service to music. What the symphony orchestra, at its best, accomplishes, becomes a detail in the Norfolk idea. The Norfolk idea—it cannot be too plainly said—marks a new and higher relation of music to humanity than has heretofore existed. Its conception is a master-stroke of humanitarianism.

Attendance by Invitation Only

But let us journey to Norfolk, to the seventeenth, eighteenth and nineteenth meetings of the Litchfield County Choral Union and keep our eyes and ears open. First of all, though, who goes to the festival at Norfolk? Those who attend are the people of Norfolk and the neighboring towns and countryside, and a number of persons from further away who are the

guests of Mr. Stoeckel. Attendance is wholly by invitation, the bulk of the invitations being in the hands of the chorus. There is no sense of exclusiveness.

"I wish," said the author of the festival, "that ten thousand people could be here and hear this, instead of two thousand; it would be entirely possible except for the problem of transportation. The railroads can't bring them."

The visitor from without, who is to remain for all three of the meetings, arrives in the pleasant town of Norfolk on June 6th. He finds himself amidst the loveliest of scenery, the southern portion of the region which is famous for its Berkshire Hills. Everywhere are the gentle wooded slopes and green meadows. Here and there a gigantic and solitary elm rises proudly by itself. The traveler has probably had friends on the journey, and he is likely to find others on the station platform upon his arrival. The man over the way, walking toward the post office, looks familiar. On a closer glance he proves to be Dr.

[Continued on page 3]

LIBRARY OF CONGRESS JUN 18 1911 MASTERS OF MUSIC GUESTS OF LONDON

All-British Programs at International Congress—Mackenzie's New Rhapsody

LONDON, June 3.—The fourth congress of the International Musical Society was opened Tuesday noon at the University of London, the delegates being formally welcomed in an address by the Rt. Hon. A. J. Balfour. An historical chamber concert was given in the afternoon at Aeolian Hall, the music representing the Elizabethan and Restoration periods and including sonatas by Purcell, Arne and Boyce, a fantasy by Gibbons and madrigals by various composers.

Tuesday night's concert by the Queen's Hall Orchestra introduced, for the first time in a public performance, Sir Alexander Mackenzie's Scotch Rhapsody, No. 3, "The Ride of Tam o' Shanter." This, as the program described it, was "a musical illustration of Tam o' Shanter's weird adventure so graphically described by Burns in his immortal poem." It is divided into three sections, the opening containing snatches of the drinking song, "For the Cock May Craw, the Day May Daw." The carousing, Tam's departure from the inn, the horseback journey and the ghosts at Alloway Kirl are all given appropriate musical illustration. The final section describes Tam's flight from the fiends. The work was received with many expressions of approval.

Other works on the program, all of which were conducted by their composers, were Vaughan Williams's "Norfolk Rhapsody, No. 1;" Sir Hubert Parry's "Symphonic Variations;" A. von Ahn Carse's "In a Balcony," Joseph Holbrooke's tone-poem, "The Raven," and Frederic Corder's "Scene from Ossian," given for the first time.

On Thursday afternoon, the Huddersfield (Yorkshire) Choral Society of three hundred voices, conducted by Dr. W. G. McNaught, sang: Motet, "Sing ye to the Lord," Bach; "In Exitu Israel," S. Wensley, and a selection of English madrigals and part-songs. The London Symphony Orchestra performed at Queen's Hall Thursday evening, assisted by Ben Davies and Muriel Foster, vocal soloists. Elgar's second symphony had its second performance, the composer conducting, and these other compositions were also conducted by their composers: Symphonic Poem, "The Shepherd," W. H. Bell; "Phantasy of Life and Love," F. H. Cowen; Song, "Onaway," S. Coleridge-Taylor; Ben Davies' Overture, Ethel Smyth; Selection from Symphonic Suite, Edward German; Symphonic Poem (No. 6), "Villon," William Wallace.

Yesterday afternoon was devoted to a chamber concert of modern English music by the Wessely quartet, given under the direction of the Society of British Composers, and there was an organ recital of early English church music at Westminster Abbey.

Ludwig Hess, German Tenor, Arrives

Ludwig Hess, the celebrated German lieder singer and choral conductor, arrived in New York last Monday, on board the *Prinz Friedrich Wilhelm*. Mr. Hess will be heard at a number of choral festivals in the West, and he left for Milwaukee, where he is to make his first appearance, on Friday. He returns to Europe in August. Mr. Hess has held important positions in most of the large German cities, and in Munich he succeeded Felix Mottl as director of the leading choral organization in the city. In composition he is a pupil of the Berlin Royal Academy. Mr. Hess intends to perfect his knowledge of English during his American sojourn in order to be able to sing in that language in the near future. He will not attempt it, however on his present tour.

RAVINIA PARK SAVED FOR SUMMER MUSIC

Big Orchestras Will Play There as in Former Years, Despite Heavy Losses

CHICAGO, June 12.—Coincident with the organization of the board of directors of the organization that will own and operate Ravinia Park in the future, Frank R. McMullin, chairman of the board, announced yesterday that the park would be opened once more about July 3 or 4 with either the Thomas Orchestra or the Minneapolis Symphony Orchestra as the chief attraction.

Incorporation papers will be taken out some time this week, as soon, in fact, as the remaining \$2,800 needed to complete the purchase price of \$75,000 is raised. The members of the board, which will be known as an advisory one until the association is incorporated, are as follows: Frank R. McMullin, chairman; Harold F. McCormick, J. C. Shaffer, Mason B. Starring, Ward W. Willits, R. B. Gregory and C. T. Boynton. The organization was completed Saturday noon in the Union League Club. George Steward will continue to act as receiver until the other arrangements are completed and the United States Court discharges the receiver. Ravinia Park will be retained as a high-class amusement resort and the board will endeavor to make it distinctly a Chicago project by the class of entertainment provided.

Walter Damrosch will lead a New York orchestra that will play at Ravinia Park and it is possible that the Chicago Grand Opera Orchestra will have an engagement there.

The fight to save Ravinia Park has been unremitting. Only a few months ago Mr. Steward, as receiver, announced that the park was a "white elephant" and would never be opened again, as no one was making any offers for it, despite the fact that it was on the market. C. E. N.

BURRIAN FOR FOUR YEARS

Wagnerian Tenor Given Long Contract by Gatti-Casazza

Carl Burrian, the Wagnerian tenor, will sing for four years more at the Metropolitan Opera House. Giulio Gatti-Casazza has contracted for his services for that period and the tenor will sing for the whole of the opera season instead of only part of it, as heretofore. This arrangement has been made possible through the fact that the tenor, as a result of matrimonial troubles, was forced to break his contract with the Royal Opera House at Dresden. For this he has been deprived of his title of "Royal Saxon Chamber Singer" and will not be allowed to appear at any of the royal opera houses of Germany until he has paid the fines imposed upon him by the courts of Saxony. When Burrian attempted to fill his contracts this Spring he was prevented by the pursuit and threats of a jealous husband.

Of Margarete Preuse-Matznauer, whose engagement for the Metropolitan was announced in last week's MUSICAL AMERICA, it is said that she is the most popular contralto in the opera of Germany since Schumann-Heink. She is a native of Hungary, born in 1881, and her first appearance was made at the Stadt Theater in Leipzig in 1901. She sang there until 1904, when she went to the Royal Opera House at Munich. Her répertoire includes not only contralto but several mezzo-soprano rôles. She has attracted much attention at the Wagner festivals in Munich. She was married in 1904 to Ernest Preuse, a singing teacher.

Played at Mahler's Last Concert

Ernesto Consolo, the distinguished Italian pianist, will appear in concert during the season 1911-1912, under the management of Antonia Sawyer, of New York. It will be remembered that Mr. Consolo was the soloist with the New York Philharmonic Orchestra, playing the Martucci Concerto at the program devoted exclusively to Italian symphonic music. This was the last concert which Gustav Mahler conducted, and it is something of a coincidence that it presented Mr. Consolo to New Yorkers for the first time as soloist with orchestra.

May Mukle, the cellist, introduced Dunhill's "Capricious Variations on an Old English Tune" and Von Holst's "Invocation" for 'cello and orchestra at her recent concert in London.

NOTED CONDUCTOR WHO WINS DISTINCTION AS PAINTER



Sir Henry J. Wood at Work in His London Studio

London, June 5.—Until last week, when an exhibition of his oil paintings was opened at the Piccadilly Arcade Gallery, few people knew that Sir Henry J. Wood, the famous conductor, who was prominent as a possible candidate for the directorship of the New York Philharmonic Orchestra, was also a painter. Despite the fact that the London musical festival, of which he is conductor, has made him tre-

mendously busy, he has found time to arrange for this display of his skill in another branch of art. It was indeed his first love, for as a young man he studied painting and drawing, but the claim of music proved too strong, and he adopted it as a career. He has not, however, entirely abandoned the brush for the baton, as he finds painting a pleasant relaxation.

PITTSBURG PARK MUSIC

Zwicky Concerts Will Continue Until \$5,000 Fund Is Used Up

PITTSBURG, Pa., June 12.—The City Orchestral Band which Hans Zwicky will direct will give its first concert next Sunday afternoon in Schenley Park and the concerts will continue in different parks of the city until the \$5,000 appropriation is exhausted. Mr. Zwicky has arranged to play the works of Ethelbert Nevin, Victor Herbert and Stephen C. Foster, who were all so prominently associated with Pittsburgh's musical history.

The annual commencement exercises of the Pratt Institute of Music and Art was held to-night in Carnegie Institute Lecture Hall. Diplomas and teachers' certificates were awarded to Lillian Wirth, Marie Rutledge, Esther Levine, Myrtle Hood and Alice Maierhofer. There were a number of other graduates. Silas G. Pratt, head of the institute, sails Wednesday on an European trip.

The Mozart Club will give its annual outing Saturday, when the members will enjoy a trip up the Monongahela River by steamer. The committee in charge of arrangements is composed of Laura Hubbard, Hilda Pass, Mrs. Edith T. Thomson, A. B. Cameron, Henry J. Menges, Harry B. Brockett, I. K. Myers and John S. Scobey. E. C. S.

Gertrude Rennyson at Bayreuth

Eugene Kuester announces the engagement of Gertrude Rennyson for two appearances with the Philadelphia Symphony Orchestra December 1 and 2. Miss Rennyson, whose coming first concert tour arouses much interest, is at present in Carlsbad, from where she will shortly leave and go to Bayreuth to attend the rehearsals for the coming Bayreuth season, in which she will have a prominent part.

BID FOR NEW SÄNGERFEST

Louisville Delegation Wants National Meeting in 1915

LOUISVILLE, Ky., June 12.—Two hundred members of the various German singing societies of Louisville left for the Milwaukee Sängerfest last week with the determination of capturing for Louisville the 1914 Sängerfest of the North American Sängerbund.

Representatives of three of the local societies—Concordia, Liederkrantz and Männerchor—held a meeting at the Seelbach Hotel, previous to their departure and perfected plans along these lines.

Tentative arrangements for the raising of an entertainment fund were discussed. About \$60,000 will be needed to handle the big festival, and something like \$35,000 was pledged by the societies and individuals present, the balance of the fund to be raised after the festival has been secured.

These sängerfests, held triennially, attract ordinarily about 20,000 visitors, and the Louisville societies consider it very well worth going after. H. P.

Concert Department for Boston Opera

BOSTON, June 12.—Announcement is made that a concert department has been established in connection with the Boston Opera House, under the management of Alexander Kahn. This department will not compete with concert managers, with whom the management is desirous of co-operating in every possible way. D. L. L.

Strauss to Be His Own Librettist

BERLIN, June 11.—Richard Strauss is going to be his own librettist when he writes his next opera. He has not been satisfied with the results of collaboration in the case of "Der Rosenkavalier" and some of his other works.

CHOIR OF 500 FOR THE CORONATION

Sir Frederick Bridge Rehearsing Stately and Impressive Musical Service

LONDON, June 3.—Rehearsals of the Coronation music are now well advanced and the choir will soon be raised to its full strength of five hundred voices. The main body of singers has been recruited from the Westminster Abbey and royal chapels, and an orchestra has been organized from the King's own band and the players of the Royal Choral Society. Sir Frederick Bridge is conducting the rehearsals and has his forces already thoroughly drilled, although there are still three weeks before the coronation day. All the music to be used is English music, with the exception of Merbecke's Creed, which consists of compositions covering a period of five hundred years and including the works of six living musicians.

The service will open with the processional anthem, "I Was Glad," composed by Sir Hubert Parry, for King Edward's coronation. The Litany will be chanted to the setting by Tallis and the communion service will be opened with an introit adapted by Sir Frederick Bridge from one of Purcell's scores. After the sermon the oaths will be administered and the choir will sing "Veni Creator Spiritus," the ancient melody hallowed by the traditions of centuries. The homage anthem, "Zadok the Priest," composed by Handel, will follow shortly afterwards and Sir Frederick is working hard upon this number in order to make it even more impressive than it was at the last coronation.

When the supreme moment of the coronation comes and the Abbey is resounding with acclamations, the orchestra and choir will unite in Sir Walter Parratt's anthem, "Be Strong and Play the Man," and after the acts of homage Sir Frederick Bridge's new anthem, "Rejoice in the Lord," with words from the thirty-third psalm, will be sung, with full orchestral accompaniment and a fanfare for trumpets.

Sir Edward Elgar's contribution will be a new offertorium specially composed for the occasion, "O, Hearken Thou Unto the Voice of My Calling," and this will be followed by a "Sanctus," by Dr. Alcock, and the "Gloria in Excelsis," by Sir Charles Stanford. Sir John Stainer's "Sevenfold Amen" and Orlando Gibbons's "Threefold Amen" will be heard at the close of the communion service, and later a coronation Te Deum, composed by Sir Hubert Parry, will be sung. The music of this is described as triumphant and impressive.

BUSH TEMPLE EXERCISES

Graduates of Chicago Music School Heard in Final Concert

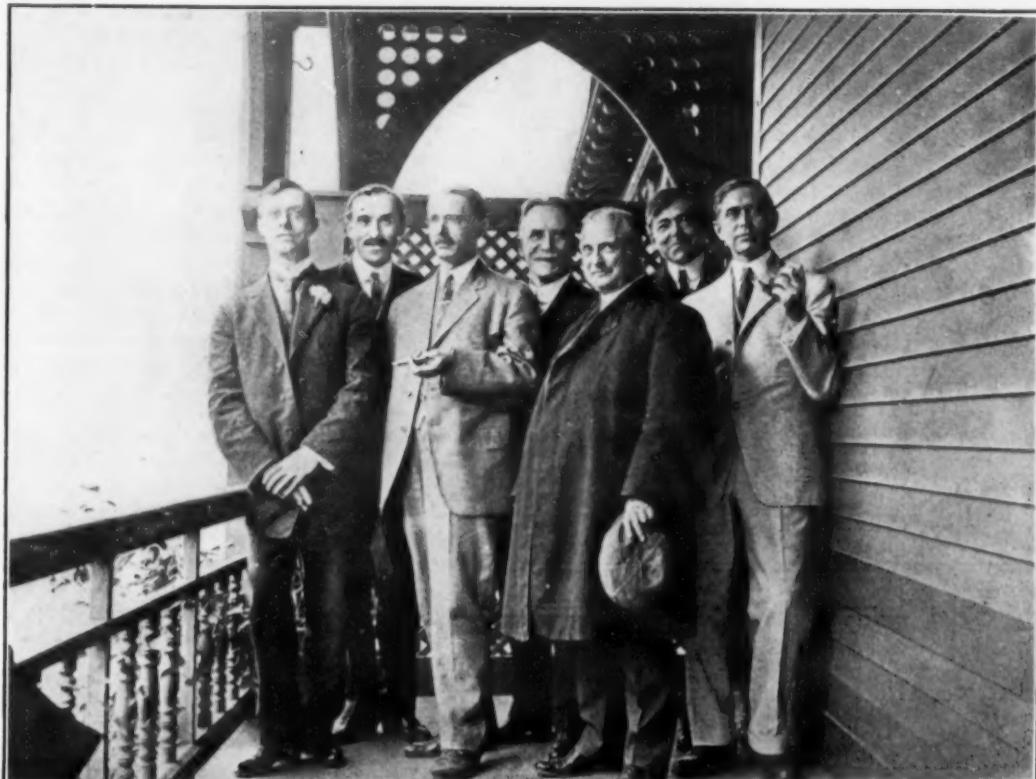
CHICAGO, June 12.—The Bush Temple Conservatory held its commencement exercises at the Bush Temple Theater last Saturday morning. The big instrumental numbers of the program were presented by the Bush Temple Conservatory Orchestra, under the direction of Martin Ballman. The following selections were presented by graduates: Von Weber's "Concertstück," by Robert Warner; the "Evening Star," from Wagner's "Tannhäuser," by Carl Formes (a namesake of the distinguished basso, who did his forbear honor); the Arioso of Bemberg's "La mort de Jeanne d'Arc," by Mary McFie, and the Moszkowski Concerto by Foss L. Fellers.

Diplomas of Bachelor of Music were given to ten students from as many different States. Academic diplomas were granted to five and the Teachers' Certificate Class embraced seventeen young women representing the West very well.

C. E. N.

Jeska Swartz to Sing "Hänsel" at Metropolitan

BERLIN, June 10.—Jeska Swartz, of the Boston Opera House, has just accepted an engagement from Giulio Gatti-Casazza to sing Hänsel in "Hänsel und Gretel" at the Metropolitan Opera House next Winter. Miss Swartz is at present in Paris studying her rôle in "Forêt Bleue," Louis Aubert's light opera, in which she is to create the rôle of Puss-in-Boots. Henry W. Savage has purchased the rights to this opera for America. The libretto is by André Caplet. Mr. Savage has just engaged Paul Ker, a German light opera tenor, to play the leading rôle of a humorous tenor in a new French farce, "Le Million Brillant."



From Left to Right: Ernest Hutcheson, George Hamlin, Mr. Bassett, Dr. Arthur Mees, William Cook, Paul Morgan and Arthur Farwell

NOTED COMPOSERS HONORED AT GREAT NORFOLK FESTIVAL

[Continued from page 1]

Horatio Parker. A group of musicians goes by, happy as a pack of schoolboys on a vacation. They are off for a tramp over the hills. One has seen their faces many a time at Carnegie Hall.

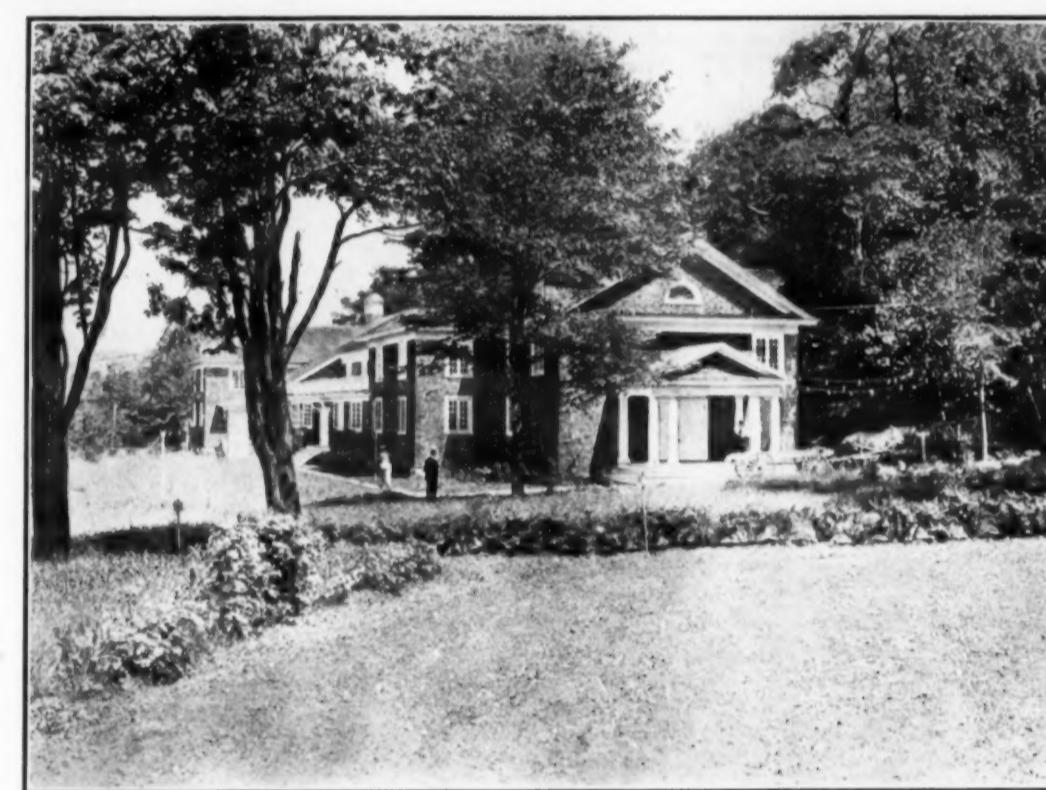
A carriage takes one to the Hillhurst, or the Norfolk Inn, or to wherever the hospitable presiding spirit of the festival has told one that a room would be in waiting for him. The conveyance takes one through roads heavy with a luxuriance of leafage and past some fine mansions and estates, one of the first seen being that of Mr. Stoeckel, with its great white house surrounded by gardens aflame with azaleas.

One finds more friends at his destination and makes new acquaintances. The spirit of friendliness is everywhere. He spends the time as he will, chiefly in shaking off his work-a-day memories.

At quarter before eight one goes to the "Music Shed." He passes into Mr. Stoeckel's grounds and makes a long winding descent through a landscape garden rich in natural and artificial beauties. To the right is a rocky and wooded ledge, and to the left, below, a stretch of meadow with the hills beyond. The sun has just set and the scene is flooded with twilight. Many people are wending their way down the path. But what gives the scene an air of gay festivity is the long row of flaring torches which follows the winding of the path throughout its length. The scene is striking and picturesque in the extreme. Carriages approach on a road through the meadow below.

The Famous Music Shed

At length one comes to the Music Shed, a simple, long, shingled structure nestling on the lower ground close to the rocky



—Photographs used by courtesy of H. Godfrey Turner.
The Famous Music Shed in Norfolk, Conn., in Which the Litchfield County Festival Is Held

off for the guests from a distance, and for the artists who have no part in that evening's performance. Here one will find still more friends.

The interior of the shed is simple, distinguished, and appetizing. It is fitted entirely in California redwood, in its natural noble color, without varnish. Some simple red hangings are the only decorations. The hall is full of eager people, most of whom



Maud Powell, Mrs. Bassett, Mrs. Arthur Mees, Louise Homer, Mrs. William Cook and Mrs. Paul Morgan

know from experience the quality of the pleasure which they are to taste. At the farther end the great chorus of more than four hundred is seated upon tiers of seats reaching, at the extreme end, up to the roof, where two American flags are draped.

Canaan, and Torrington, which provide also the audience. The total choral force is six hundred and seventy strong, only a portion of it being used on any one evening.

Mr. Stoeckel, quiet and strong in his personality, and shunning any special prominence, is seated among his guests, an interested and unagitated witness of the splendid spectacle of which he is the author.

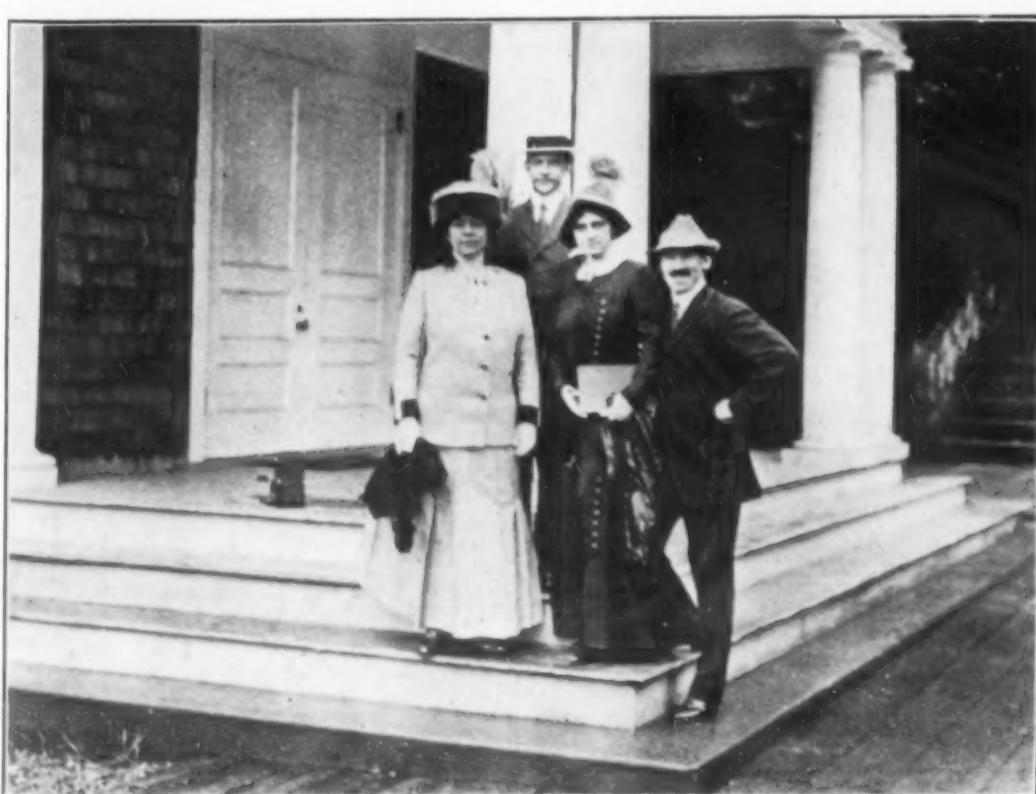
Before the orchestra stage is seen a large photograph of Henry Hadley, the composer who has been honored with the request for a new composition which is to have its first performance on this occasion. It has been well rehearsed in New York and at Norfolk.

Honor for Composer Henry Hadley

The moment arrives and Mr. Hadley steps upon the stage, while the audience rises *en masse* to receive him, applauding vigorously, and seating itself as he concludes his bowing. He lifts over the orchestra the longest and thinnest baton one has ever laid eyes upon, and strikes into his new Symphony No. 4, "North-East-South-West." Soft and somber chords rise from the brass. One knows at once that the acoustics of the place are perfect. Upon the attention thus prepared falls the first theme, a stern and virile melody for the horns, with their bells turned up, fortissimo. The effect is wintry and bleak. A warmer second theme arises on the cellos, song-like and flowing. Against this, flutes and oboes persist in a curious little phrase of three notes, which sometimes, in its conflict with the melody, gives rise to pungent dissonances. The development is fresh and vigorous, with the true Hadleyan spontaneity. It clings well to the themes, and rises to powerful climaxes. The recapitulation leads at last to the somber chords with which the movement began and which form its close.

The large audience, made up of all sorts and conditions of the village populations, from blacksmiths to parsons, applauds vigorously. They are as eager in their enjoyment of a symphony as similarly constituted audiences elsewhere would be of ragtime.

[Continued on next page.]



Louise Homer, Henry Hadley, Alma Gluck, George Hamlin



Alma Gluck and Maud Powell Resting after a Morning Rehearsal

NOTED COMPOSERS HONORED AT GREAT NORFOLK FESTIVAL

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Their enjoyment can be felt; it electrifies the atmosphere and inspires the players.

The second movement—"East"—begins; the main theme is shortly sung plaintively by the oboe. It is full of languorous longing and sadness. The dream-heaviness of Oriental lands is upon it. Then two muted horns have a long passage to themselves, setting up an irresistible and unforgettable mood of remote dreaminess. Other horns intersperse strange pulsating phrases. A richer orchestration of the chief melody follows. The listener is suddenly aware of a surprising and pleasant adjunct to the music—it is a cool breeze laden with piney odors which has wafted itself through the open windows of the shed, enhancing his capacity for enjoying the music. A wild-sounding Oriental dance begins, working up to a barbaric climax. After this comes again the strange intimate (and yet far-away) horn passage, and finally, again, the main theme. The audience has enjoyed it intensely.

The third movement takes one to the South. It is a scherzo and is of negro character throughout and full of drollery and good humor. It does not touch the more somber aspects of the negro character.

The fourth movement—"West"—launches forth buoyantly and is full of optimism and vigor. The listener remembers that the composer has spent two years in Seattle, and feels that the experience has not been without effect upon his musical nature. A love song, sung by horn and cellos, follows, making a good contrast. The themes are developed vigorously, and the movement suddenly drops upon the insistent rhythm of an Indian drum (it is the real article), the English horn having a melody, poetically though not ethnographically, Indian in character. Tumultuous fortissimos and a great piling up of orchestral resources bring the symphony to a close amid great applause. The composer-conductor is several times recalled. The audience has understood and enjoyed the music. Whether or not it has appreciated the technical mastery of the orchestra which the composer has exhibited matters little. Presumably its familiarity with orchestral music, through a period of years, has given it an idea of even this feature of the work. The symphony has been a pronounced success, with appreciative, receptive and not uncritical hearers.

In the pause which follows there is lively conversation on every hand, and, as fresh in receptivity as at the beginning—not a little due to the abundance of fresh air—the audience prepares itself for the second feature of the meeting—excerpts from Gluck's "Orpheus and Eurydice." Richmond P. Paine, the conductor of the Choral Union, takes the stand and Mme. Louise Homer, who will sing *Orpheus*, and Mme. Alma Gluck, who is to sing the parts of *A Happy Shade* and *Amor*, take their places. All of the principals are well known to the chorus and the audience, in many cases in a personal way as well as through their artistic prominence, and thus is established the beginning of that *rappor* which is nothing less than a miracle at these meetings.

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the chorus soars out upon the broad and uplifting melodic lines of the Gluck music one realizes that here is a chorus of extraordinary quality. The singers sing with an ease and a perfect knowledge of their parts that enable them to throw their spirit wholly into the interpretation of the music. The tone quality is admirable in freshness and color, and the intonation is perfect. Discipline has become so automatic that it is no longer noticeable. As one watches Mr. Paine one realizes that here is the force and the intelligence which have brought this choral body up to so high a pitch of excellence. A man of large frame, of a demeanor at the same time commanding and sympathetic, of a glowing sincerity, and deeply absorbed in his work, he has every quality fitting him to procure results of the highest excellence. One learns later that his application is prodigious, and that nothing is too much work for him. He divides his time between the different societies which make up the Choral Union, training them in the works which are to be given at the next annual meeting at the Music Shed.

The audience is enraptured with the Gluck, with the colorful singing of Mme. Homer and the limpid and soaring tones of Mme. Gluck. The scene between *Orpheus* and the Furies is tremendous, and the softening of the Furies through the song of *Orpheus* is a dramatic decrescendo never to be forgotten. The audience responds with the most spontaneous and enthusiastic applause.

Leo Schulz, of genial countenance, now steps forward and is warmly greeted by the Norfolkites and the visitors. He is well known to them all. Arthur Mees takes the baton. Mr. Schulz plays most admirably the "Kol Nidrei" of Bruch and Popper's "Elfentanz" and is brought back again and again.

With the singing of Robert Battell's choral, "Sweet is the Work, my God, my King," orchestrated by Victor Herbert, for which the audience rises and joins in, the meeting closes.

The majority of the audience leaves the shed quickly, but the visitors in the roped-off space linger and visit with each other. Mr. Stoeckel, never hurried, mixes with his guests and has gracious words for all. There is Herbert Witherspoon, George Hamlin, Florence Mulford, Ernest Hutcheson and others well known to the musical world. Henry Hadley receives congratulations from all. His father and his brother Arthur, cellist in the Boston Orchestra, are there.

Carriages roll up and take the people to their various homes. Some prefer to walk home in the refreshing night air. A number will go to Mr. Stoeckel's house to be entertained at dinner by Mr. and Mrs. Stoeckel, who plan to have different members of their company of friends from a distance with them on different evenings.

At the hotel one retires on a little light refreshment and fortifies oneself for the excitements of the next day by a quality of sleep all too rare in town.

The next morning, as on each of the three days of the festival, there is a rehearsal at half-past nine at the Music Shed. One has breakfast rather luxuriously late and strolls down to the shed. By this time the visitor is feeling quite acclimated. Waves of orchestral sound float out from the shed across the green country. The Elysian Fields are no myth! Mme. Homer greets one on the path; she talks in whispers. In the shed the visitor sees Ernest Hutcheson at the piano and Arthur Mees on the conductor's stand. They are rehearsing the MacDowell concerto. A little scattered group of auditors listens intently. These rehearsals are a favorite rendezvous for the artists and the visitors, and in a social-artistic way form one of the most delightful and profitable features of the festival. Mme. Gluck prefers to listen from the balcony which extends across the rear of the hall. There, too, is Brian Hooker, the author of the text of Dr. Parker's prize opera, "Mona." He is very tall and wears a funereal expression, said to be the exact opposite of his real nature. Dr. Parker, George Hamlin and others are below, chatting with friends in the intervals of the rehearsal.

Lingering after the rehearsal to speak with friends, one finally wends his way up the winding path. There, on the lawn, beside Mr. Stoeckel's house, is a table loaded down with refreshments, which servants are dispensing, not to visitors, however, but to the musicians who crowd around, hot and thirsty after their morning's work. They have gone through not only the concerto, but Dr. Parker's new overture and parts of "Hora Novissima" as well.

If one is lucky he may happen to get invited to luncheon at the Robbins House, the home of the artists during the festival. There the quartet which is to sing "Hora Novissima" is having a little extra rehearsal of its own, independent of the orchestra. Lunch, a sumptuous repast, is served amidst much gaiety by a corps of servants

brought from Delmonico's for the occasion. One is compensated (and sated) for not having some of the refreshments on the lawn.

After lunch George Hamlin and Mr. Turner get out their cameras and make snapshots on the porch.

Our visitor spends the afternoon as he will. By evening he is in full swing, and has caught the Norfolk spirit. When he goes to the Music Shed he is one of two thousand persons prepared for a feast and knowing that he will get it. To-night he gets a blue program book; last night's was red.

Chorus and orchestra are in place. Mr. Paine enters, and the quartet, Mmes. Gluck and Florence Mulford Hunt, and Messrs. Hamlin and Witherspoon. The great choruses, solos and quartets of the "Hora Novissima" are listened to with keen relish. The virility and imagination of the work impresses itself on all. The soloists are hugely enjoyed—lyrical moments in the epic mass. They have no especial prominence—they are absorbed, lifted up into the spirit of the whole—a spirit immensely greater than any individual or any quartet. Every one feels it—this uplift, this spiritual emancipation. The whole audience treads on air.

After the great double chorus the applause is very great. Mr. Paine will not respond, not wishing to inject any personal element into the universal spirit that prevails. The audience persists—he will not budge. At last, as there is no proceeding without it, he turns half round. The applause is thunderous. He turns fully, recognizing the audience, and quickly continues the work. The chorus outdoes itself in the *a capella* number. The final quartet and chorus is a vast moving sea of sound. The hearers are carried out of themselves—above themselves. Somewhere in the upper air their spirit, *en masse*, has become bride to the bridegroom Music.

At the close there is great applause, Mr. Paine and the principals applauding vigorously with the rest, but looking toward where Dr. Parker is sitting, among the special visitors. He rises and bows. The chorus, and finally the whole audience, rises and applauds anew.

Now there is a breathing space. The soul inside one seems to be expanding beyond all known bounds. It rises in clouds, like incense. If one thinks, it is to become aware that he has experienced a multitudinous *rappor* such as he has probably never before experienced. There is no explaining it—it is like a natural phenomenon, or a miracle. Some great altar has caught fire and flames to Heaven.

A Triumph for Mr. Hutcheson

Now comes the splendid MacDowell Concerto in D Minor. Dr. Mees conducts. The orchestra breathes forth lovely and idealistic emotions. Suddenly Mr. Hutcheson, at the piano, comes in like a thunder-clap—tragedy falling upon a background of peace. The audience is spellbound as the piece unfolds, with its treasure trove of sentiment and poetry. Mr. Hutcheson carries it easily and joyously. He takes the *presto* like a fairy dance—a veritable Midsummer Night's Dream of delight. And what a colorist he is! At the close of the work he is recalled seven times, and at last goes to the piano and plays exquisitely MacDowell's "Scotch Poem."

Mr. Parker has the field again, this time as both conductor and composer. His "Collegiate Overture" has been written especially for this concert and will have its first hearing.

It begins with a spirit of quiet poetry, giving out some modulatory reminiscences of "Here's to Good Old Yale" in a kind of reverie. This glides gracefully into a fragment of "Boolah." With the famous "Undertaker Song" the *allegro* proper is launched. All these tunes are bathed in the individual fancy of the composer, wreathed with counterpoint and subtle harmony. "Amici" appears, which was the old English "Annie Lisle," long before it became a Cornell and a Yale song. Melodies are set against melodies. "Eli Yale" is heard beneath, "Wake, Freshman, Wake," and the lovely "Amici" growls out on the basses, while "Boolah" soars high above. The overture is electrically vigorous. The orchestration is peculiarly luminous. The male chorus enters, singing "Gaudeamus," which is the beginning of the coda. At last the trumpets blare out the "Undertaker Song," and after more climax work they fairly scream the closing phrase of that song, which has thus far been hinted at but never given—*"No hope for Harvard!"* It is all a fine mixture of poetry and jocularity, of serious and whimsical writing. And it is an enthusiastic success.

Genuine Communal Enthusiasm

The audience is aglow. No symphony audience in the cities has ever felt like this at the close of a concert. What a difference between individual and communal enthusiasm! And what a greater difference be-

tween the formal communal enthusiasm of a city audience of strangers (which is not truly communal at all, but rather exclusively and frigidly social) and the enthusiasm of a great group of friends who, with ideal preparation and under ideal circumstances, have met to surrender themselves to music evoked by artists who are friends. Community and democracy first begin to have a meaning in musical art under such circumstances. And it comes back at last to the higher joy of each individual.

The audience floats away—each unit of it feeling a heightened sense of life and its possibilities of beauty and wonder.

Thus the days and the nights speed by, with a cumulative sense of exaltation.

Green program books the third night. There is no chorus to-night; it is a miscellaneous program of orchestral works and solos. Dr. Mees whirls the orchestra through the overture to "The Bartered Bride" and puts everybody in a good mood. Mme. Gluck carols forth an aria of Bellini's, while the hearers hang on every note. They do not let her off without an encore.

Maud Powell Introduces New Work

Now comes the special feature of this evening, the first rendition of the new *Concertstück* for violin by the veteran composer Max Bruch. Maud Powell is the artist chosen by the composer for the introduction of the work. It is in two movements. The first is energetic and fiery and gives the violinist an opportunity to revel in clear and brilliant effects. The second movement is based on a very beautiful old Irish folksong, "The Little Red Lark." This the composer sings over and over again, in various harmonic and orchestral ways, until it has worked itself into the hearts of the hearers. Mme. Powell does ample justice to it and the composer may be happy. How absorbed she is in her playing! She seems to forget everything but the tones she is making. The work and its performance please greatly and the violinist is recalled repeatedly until she plays Saint-Saëns's "Rondo Capriccioso."

Mme. Homer charms the audience with the aria from "Samson and Dalila"—later with Sidney Homer's "Dearest," and with "Annie Laurie" and "Comin' Thro' the Rye." Mme. Gluck adds Smetana's beautiful "Bohemian Cradle Song," Cadman's "Sky Blue Water," and Spross's sprightly "Will o' the Wisp," Miss Jewell accompanying exquisitely. Dr. Mees gives spirited readings of the electrical Weber-Weingartner "Invitation to the Dance," the Mendelssohn Wedding March and "Scherzo," Chabrier's "Spanish Rhapsody" and the "Flying Dutchman" overture.

The third and last meeting of this year's session is over. Perhaps our visitor is expected at Mr. Stoeckel's house for dinner after the concert on this evening. If so he may be confident of enjoying himself. He does not sleep much to-night, as he is apt to be leaving early in the morning. The railroad companies are heartless as regards the convenience of the traveler.

There are two cars waiting on a side track.

"Are those for New York?" one asks the baggage boy (for he is not yet a man).

"Those are only for the musicians," he replies.

"So," says the visitor to a friend who is with him, "he doesn't consider us musicians, it seems."

"Well, then," says the baggage boy, "they are for the fiddlers."

Suddenly there appears a man with a smiling countenance and a large box of carnations. They are from Mr. Stoeckel's house, and are for the musicians to wear in their buttonholes.

Up comes the train at last, hitches on the "fiddlers" cars and off one goes. Mr. Stoeckel has said a quiet goodby to his friends at the station. One has good company on the train.

When one is alone at last one hears a stern voice, like Gurnemanz's to Parsifal, after he has witnessed the uncovering of the grail—a spirit voice, asking, "Do you know what you have seen?"

Happy is he who need not give Parsifal's answer.

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NEW AEOLIAN HALL WILL CONTAIN TWO CONCERT AUDITORIUMS

EVER since it became known that Mendelssohn Hall would give way to a new building which would not contain a music hall musicians and piano men have been wondering how the void in music halls in the location near the Broadway theater district could be filled. This question has been answered by the Aeolian Co., which will not only have a large music hall in its new building, about to be erected in Forty-second street, but a small one, too.

The larger hall, which will be known to the public as Aeolian Hall, and will be described in more detail later, will contain many features that will not only enhance the comfort of the public, but will add to the convenience and peace of mind of the artist. These features include such hitherto unknown music hall appendages as private baths, and a large green room, the latter based on the English idea, which was also used in this country by the late Augustin Daly.

The green room will be an important feature, where men can retire, lounge, smoke, tell stories and be happy during intermissions. The artist who plays in this hall will be made to feel in every respect that he has real luxury and a privacy that will not permit intrusion.

Often Paderewski, Rosenthal and many other great artists who have appeared in America have complained because of the lack of respect which artists are shown by importunate visitors. None of the great artists, and in this respect the smaller ones follow suit, likes to be disturbed just before or just after a concert. Such a visit by an over-enthusiastic admirer has often impaired the artistic performance of many a celebrity.

During some of Teresa Carreño's tours made in Venezuela, the people of which country regard her as their particular national musical heroine, people have made it a point to descend upon her in her dressing-room, much to the discomfiture of the management. Having a love for the land of her childhood, Carreño has not particularly objected to this, although at times these visits were most inconvenient. The mobbings of Paderewski have not always been confined to the stage door. Sometimes a regular guard has been necessary to keep people from intruding in his dressing-room during a concert. Sometimes the guard has not been successful.

All of this will be done away with in the new Aeolian Music Hall with private rooms for artists. The new hall will be of a convenient size also, and will fulfil a long-felt want in that particular. One complaint that musicians have made at Carnegie Hall is that it is too large for most events, which has necessitated liberal distribution of "paper." Carnegie Hall seats 3,200 people, and there are not more than three pianists whose playing can fill this auditorium with paid admissions. Several musical organizations which play there annually can completely fill it.

The large new Aeolian Hall will seat 1,400, which musicians think is about right for a hall of this importance. There will be 800 seats on the ground floor and 600 in the balcony. The stage will be 50 by 34 feet. There will be a liberal allotment of boxes. The hall will be so arranged that it can be materially reduced in size if desirable for special purposes without interfering with the acoustic powers or general appearance of the hall. Special attention, of course, will be given to the acoustics.

The new building of the Aeolian Co. will be sixteen stories in height. There will be two entrances, one in Forty-second street and the other in Forty-third, the latter to be the main entrance to the concert hall. The decorative plan has not been decided upon yet, but no expense will be spared by the Aeolian Co. in making the entire building one of the show places of the city, while the hall itself in luxury and beauty will rank with any auditorium of the kind in the world.

Four fine dressing-rooms for the artists will be equipped with private baths. There will also be spacious retiring rooms for the women in the audience and smoking-rooms for the men. These will be in the basement. There will be a small hall in the building which will be used for recitals, which have been a specialty of this company for some years. These recitals will be given at regular intervals during the season, and the public will be admitted free.

Two Aborn Companies End Seasons

Two of the five Aborn English Grand Opera Companies have closed their seasons, leaving three of these organizations still in the field, at Ford's Opera House, in Baltimore, the New National, in Washington, D. C., and at McVicker's, in Chicago. The one at Washington will close its season on June 17, that at Baltimore will run until

The high standard of artists will be maintained. It is too early yet to announce the interior arrangement of the building on all the floors. It has been decided, however, to have the talking machine and the music

A number of musical societies have applied to the Aeolian Co. already for use of the hall but no contracts have yet been signed in this particular.

The company took possession of the old



Front Elevation of the Aeolian Company's New Home, Now Building on Forty-second Street, New York. This Handsome Structure Will Provide Auditoriums for Large Concerts and Recitals, Besides Studios for Teachers

roll department in the basement. There will be about thirty small rooms there, with steel racks, etc., and every facility for the despatch of this business will be furnished. On the third floor will be a large and beautiful pipe organ. There will also be individual player-piano rooms.

Some of the top floors will be rented for studios.

June 24, while the one in Chicago is scheduled to continue until July 1.

An Italian named Barbieri has invented an apparatus which, applied to the piano, records automatically all the sounds given forth with their proper duration, thus enabling composers to preserve their most fugitive inspirations.

Johan Svendsen Dies

COPENHAGEN, June 14.—Johan Svendsen, the eminent Norwegian composer, died here to-day at the age of 71. He was, with the exception of Grieg, the best known of Norway's composers. His teachers were David, Hauptmann, Reinecke and Richter, and his most famous works the violin "Romance" in G.

MARY GARDEN FINDS WEST "ADORABLE"

With Particular Reference to that Glorious San Francisco—

Off to Europe

Mary Garden returned to New York Monday from what she described as "the most wonderful experience of my life except being in love." This referred to her trip to the cities of the Pacific Coast, from Seattle to Los Angeles, included in her transcontinental concert tour. Miss Garden is habitually enthusiastic, but her enthusiasm was never so glowing as in her description of San Francisco and the rest of the "adorable West."

"San Francisco makes New York look provincial," said she. "In that glorious throbbing metropolis, all seem to feel and to understand the things that have gone into making nations great and art wonderful and love divine. Life is not a jest with them; it is a realization of the beautiful. Their city makes New York look as real as a tin soldier would look alongside of Napoleon. The Pacific Coast possesses that which has made the marbles of Italy, the music of Germany and the art of France—understanding and ideal."

"They have grown in the West like the beautiful things in nature. San Francisco is like a Carrara marble set in an Italian palace garden. It is the ideal combination of art and nature and the fitness of things. I felt when I sang in all those wonderful cities, from Vancouver to Los Angeles, that I could look over the footlights and find response and understanding. There was no 'diamond horseshoe' in front of me, but an attitude in the audience that wished me 'good luck.' My whole week in San Francisco was gorgeous. I have never met such people nor read such notices. From Denver west the papers couldn't say nice enough things about me, but east of Denver some of the critics seemed to reflect a part of the New York attitude towards my singing."

"In Kansas City, however, I found the same appreciation of art and friendly attitude as in San Francisco. I couldn't stand Salt Lake, though, with its tabernacles and its Mormons. It is the 'limit' in capital letters. The women all looked like bags of salt. I wondered how Mormonism thrived when I looked at the men until I saw the women. In Peoria the management called my concert off because I wouldn't sing the 'Salomé' aria, which loses its whole effect when taken out of the opera, so I hired a hall myself on a day's notice. They placarded the town for me and I couldn't go out on the street without crowds following me and shouting my name and almost starting a riot. And, would you believe it, the house was packed the next evening. There was \$1,200 taken in at the door and it all went to me, because it was my concert."

"Altogether the whole trip was amusing and instructive and I shall be glad to repeat it."

Miss Garden sailed from New York Tuesday on the *Kaiser Wilhelm II*. She was obliged to call off her engagements at the Paris Opéra because of her concert tour, but, although the management was angry on that account, she said that she might sing *Salomé* there before the end of the season. She intends to rest in Switzerland before returning to this country in October to rejoin the Chicago-Philadelphia Opera Company. She will appear in Philadelphia November 10 as *Carmen*, singing that rôle for the first time in this country.

Mr. and Mrs. Watters Hold Summer Classes in Europe

Mr. and Mrs. Wilford Watters, teacher of voice, sailed on Tuesday last for a four months' trip to Europe. They were accompanied by a party of their pupils, who will continue their vocal studies at the Watters Summer studios, which will be located this year at Gmunden, Austria, in the Schloss Orth, the castle of the famous Johann Salvatore, Archduke of Austria, who disappeared twenty years ago. On their return to New York Mr. and Mrs. Watters will occupy their new studios at No. 47 West Seventy-second street.

Joseph Bennett, Noted London Music Critic, Is Dead

LONDON, June 12.—Joseph Bennett, formerly music critic of the *Morning Telegraph*, died here to-day.

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Dear MUSICAL AMERICA:

Knowing you to be the benefactor of all musicians, I am sure that you will be very glad to hear these tidings which show how every musician may fill his pockets with gold, and to give your readers a chance to learn about it. It is not often that one finds such wonderful things in a newspaper, but I have just been reading about Dr. Julia S. Sears, who has been lecturing to New Yorkers and telling them how to get gold by psychology. Here is the keynote. (The main theme, one might say; the development section comes later.)

"The cosmic hand pushes the human ego along the universal path. Grip the cosmic hand," says the lecturer, "and riches come easily." Not only is the world what you make it, but you can make it gold and turn it into actual money, elucidates the reporter.

This is exactly what all musicians want to do, and now it proves to be easy. Just get into closer touch with the cosmic hand and give it the mystic grip of fellowship. "Behind you, at all times," further elucidates the reporter, "is the cosmic hand driving you on."

You have either got to run or turn and grasp it in friendly fashion if you are not to be annihilated. If you try the running process you lose, anyway, because the cosmic hand holds the universal Marathon record. It is no trick at all for it to override and crush you, and that is why it beats you if you try to outdo it on the track. Here I have thought all these years that it was a ravenous wolf pursuing me and have, in consequence, lived a wretched existence. If I had known all this time that it was only a philanthropic cosmic hand anxious to give me a handout, I would long ago have turned and accepted the proffered coin. I shall do so now at once, but as its gifts are free for all I want to communicate the good news to the world of impoverished and suffering musicians before availing myself of the opportunity. This sudden universal opulence of musicians will vastly help the musical world, because all the bad ones are probably weak natures and will all go to the bad very quickly, leaving only the good ones to carry on the world's musical affairs next season.

It will please you to know that Dr. Sears said that she told the Englishmen that the Americans led all in their capacity to grasp the cosmic hand. "The English people, with tears streaming down their faces, are crying for truth, and I gave it to them. I showed them how the cosmic hand has pushed the human egos of the Americans far ahead of all other races on the earth." The quotation marks are the reporter's. She said, further, that Americans are wealthy because they know the law of supply and are reaching out for the wealth about them. I always supposed that they were wealthy because they robbed the banks and got all the beef and oil that there was in the world and then sold it to the populace at a premium. "Meekness and poverty are only ignorance," Dr. Sears is said to have said. Ah, how immeasurable must have been the depths of my ignorance all this time!

"Swat the fly," says F. P. A. What I say is, "Grasp the cosmic hand."

That is one way to fortune. Another way which another psychologist assures us is the right one is to regularly and systematically formulate mental pictures of the thing which we want and it will eventually come to us. That is, if you want money, what you have got to do is to think of money in the particular form in which you want it. If you want coin, you must think of coin and in the particular denomination desired. If you want bills you must think of bills and, of course, it is just as easy to make them \$1,000 bills as V's. The more clearly you can make this picture in your mind, and the more regular and

persistent you are in your exercise of concentration, the more speedily and easily will you receive payment.

I tried this for a long time, but all I succeeded in doing was to lose a lot of good time that I might have applied in a much better way, and to experience an aggravated sense of disgust at having allowed my mind to dwell upon such a mundane and sordid matter. I was glad to get back to music, where I belonged, and do not recommend this mode of obtaining money. Since I returned from psychology into the musical fold I have been able to live better than I used to.

However, there is something, you know, in this "law of opulence" so differently interpreted by different kinds of new thinkers. It consists chiefly in doing the best that is in you to do, doing it as if it were fun and never giving up the ship. This is not always instantaneous in its results, but it is usually sure.

* * *

A way for composers to succeed might be to "command" performances of their works. In Europe kings command the performance of this or that work. In America, as we well know, every man is a king. Why, then, not let him, if he be a composer, command the performance of his compositions and then command the publishers to pay him his royalties at the point of a pistol? This would lend the romance of the old days of piracy to the prosaic modern profession of being a composer.

I am led to think of this matter by reading of the recent "command" performance of Bulwer Lytton's comedy "Money," at the Drury Lane Theater, London. Of course, the "Song of Ægir" was sung, the Emperor being present. The title page of the music bears the inscription, "Song to Ægir,—Words and Music by H. M. the German Emperor, King of Prussia, Wilhelm II." The cover of the song shows a party of Norsemen invoking the aid of the sea god, preparatory to a war expedition. The song begins:

Hail Ægir, lord of billows
Whom Nick and Nix obey.

Nick, in this sense, you will understand, does not refer to old Nick, that is to say, myself. I obey nobody, and do not live in the water. I am more at home in the flame, although about this season of the year I confess to hankering for a dip in the salt sea waves. But, apropos of the "Song to Ægir," you know that they used to say in Germany, at the time this song first appeared, that the Emperor was a great man—he could "dirigieren, regieren, agieren, gieren and irren," which is about as clever as it is cruel.

But let the composers think about the matter of "command" performances. It might be necessary to use a pistol for this purpose also.

* * *

Leon Rice, the New York tenor, recently gave a program of songs at Jermain Hall, in Albany. Subsequent to this event he wrote to a friend of mine enclosing a clipping from the Albany *Times Union* (which certainly got its foot in it this time). Said the *Times Union*: "Other participants were Charles Willeby, Louis Reichardt, Carl Bohm, Peter Cornelius, Oley Speaks and Harriet Ware."

Peter Cornelius was present by special permission from myself; I having released him from the under world as Orpheus was released, because he could sing pretty well, although he had to be consigned to that region because he sinned in introducing too restless a modulatory scheme into the "Barber of Bagdad." It isn't often that a singer has the assistance at his concerts of composers who have long since passed beyond the pale of the living. In fact, since the days of Orpheus I do not believe that any one except Mr. Rice has had this distinction. I am not sure, though, that even Orpheus, after his return from the under world, assisted at any concerts.

Oh, you *Times Union*! You should teach your music critic that the list of names opposite the compositions is that of the composers.

This matter reminds me of the story of the man who was ordering some wine from the wine card on an ocean liner.

"For myself I will take half a bottle of Laubenheimer; my wife will have a half bottle of Oppenheimer, and—"

"Excuse me," said the waiter, "that is not the wine card, it is the passenger list."

* * *

How is this! Americans are to run an opera house in Paris. This seems not to be a cry of "Wolf, wolf." A dispatch from Paris to the New York *Times* says that the present plan is backed by Henry W. Taft and George J. Gould. The scheme is said to have been first regarded in Paris with a good deal of cynicism, despite the fact that a large sum had been paid last January for a site and work actually started. I am surprised that there should be ground for cynicism when the money

was actually paid. It is usually when one does not pay that he must listen to cynical remarks. One who pays ought not to be subjected to this.

The contract for the present building requires that it should be ready for opening within two years from the date of signing. The only thing that causes me to doubt that this undertaking will be carried to completion is the fact that it is saddled with two names. Now, when you hear that Oscar Hammerstein is going to do a thing, that particular thing usually gets done. But when one hears that Henry W. Taft and George J. Gould are to build an opera house one wonders how soon they will fall out or one will fall out and the other quit. However, far be it for me to be cynical when the money is already paid.

But, as a matter of fact, has the money been paid? I only saw it said that it had been in the newspaper.

* * *

Miss Alice L. Higgins, a charity worker of Boston, has suggested that the singing of songs would drive the desire for drink out of man. This is quite in line with things on which I have recently mused. It is quite true that so long as you can keep a man singing he cannot be drinking at the same time. It is also true that if you can keep him singing long enough and often enough, he will eventually discover that the pleasure which he has in song will be annihilated by an excessive devotion to strong drink; in other words, the pleasures of spiritual stimulation will be somewhat literally drowned out by the pleasures of physical stimulation. Whereas, it might be difficult to drag a man back from the brink of the D.T.'s in this way, it might be a very desirable thing to fortify by song those who have not yet drunk too much, either from lack of time or from mere latency of desire. Catch 'em young, Miss Higgins, and keep them hard at their song. This will probably place a good many saved souls to your credit. But if you expect that some subtle, moral appreciation of the superior worth of song will cause them to renounce the booze—well, that is where you and I part company.

* * *

The great singers, one by one, are feeling the pressure of the movement for singing in English, whether it be opera or concert. Leo Slézak is the last. He has signed a contract for concerts in fifteen American cities next season, and a considerable part of the program, so he says, will be rendered in English. He says that in the course of his American experiences he has managed to acquire the language to a certain extent and to appreciate its beauties and advantages and that he would welcome the opportunity to sing one of the great dramatic operas in English.

It is pretty certain that when America wants a reasonable thing it will get it. It would be surprising if the world's vocal artists did not pay some heed to the wish for singing in English, which has been voiced on so many sides during the last year or so. In fact, in the heat of this argument the old question, which might briefly be called Wüllnerism vs. Tetrazinism, has been dropped entirely in favor of the newer question.

The man is blind, however, or deaf, who does not recognize that the sentiment against the singing of the great European operas in English is as deeply grounded in a certain part of American human nature as is the desire for a total anglicising of opera. The great singers, even some of the American ones, scout the idea of singing European grand opera in English. The same is true of many opera goers. The long and short of the matter is, that the country has got to sift down sooner or later to a rational basis which takes into account every real factor in the case. The enthusiasts for English will probably not sweep everything before them, especially in the big operatic centers. I predict that the cause of Opera in English will move very slowly at the Metropolitan Opera House. It will make much quicker headway with smaller operatic ventures in smaller places, where the populace has not had a life-long familiarity with the old

operatic war horses in their original linguistic form. Why should a man who has known the text of "Rigoletto" by heart all his life want suddenly to have it sung in English? The idea is the extreme of irrationality. On the other hand, it is entirely rational that the American who has never heard "Rigoletto" in his life would much rather become acquainted with it in English.

As to the argument that foreigners will have opera only in their own tongue, I don't consider that this is so very strong. After the French succeed in getting a German opera translated they usually give it in a spirit so foreign to that in which it was conceived that there is some doubt as to the worthwhileness of having given it at all. More of its native spirit would have been retained if it had been sung in its original language. In that case, however, it could be done only at the very greatest operatic centers, where all, or most of the hearers are familiar with the original language in which the opera was written. As such operas are so infrequently given anywhere else than in such centers, anyway, this argument seems to me reduced to something approaching triviality.

I am sufficiently heretical to confess that I would rather hear the Wagnerian music dramas in German than in English, because I am familiar with the German and the music fits its perfectly. The English language would have to be pretty severely strained in many places to fit it. To my thinking, the opera in English matter is in the hands of American composers of opera—in proportion as they succeed we will get what we want.

* * *

Speaking of American opera, let me tell you of something that happened in the family of Horatio Parker when he won the opera prize. The result of the award was announced to the family, whereupon the youngest daughter exclaimed: "Wasn't it lucky, papa, that the other operas were so bad?"

Your

MEPHISTO.

UNCLE SAM AND PAVLOWA AS MOSCOW ARTIST SEES THEM



The Rabinoff-Atwell forces who have charge of the Pavlova-Mordkin, Diaghileff, Balalaika and other tours of the United States predict a Russian conquest of this country. Ben Atwell, who has charge of the publicity of these ventures, says that "all that is best in Russian musical and choreographic artistry will come to the United States for a brief stay during the Winter." His belief seems to be shared by the Russian press. A Moscow *Theater* cartoonist portrays Uncle Sam (note the Russian idea of Uncle Sam) monopolizing Mme. Pavlova.



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THOMAS ORCHESTRA IN PHILADELPHIA

Playing Brief Willow Grove Engagement—Looking Ahead to Opera Season

PHILADELPHIA, June 12.—Announcements of what we are to expect in the way of grand opera the coming season, beginning November 3, furnish the principal items of musical interest in this locality at present, even the many conservatory concerts and pupils' recitals being almost at an end, though to be sure, the out-of-door bands are furnishing much in the way of musical enjoyment for big crowds of people. The Theodore Thomas Orchestra, from Chicago, opened its engagement at Willow Grove yesterday afternoon, conducted, as last season, by Frederick A. Stock, and the opening programs were listened to by more people than the big pavilion would hold, the audience overflowing into every available inch of surrounding space. It is estimated that 40,000 persons visited the grove during the day. Mr. Stock was given a welcome of great cordiality, which he well deserved, for the Thomas Orchestra undoubtedly is one of the finest in the country, and as it is the principal organization to be heard at our leading resort this season, there is regret that the engagement is for but two weeks.

As to operatic announcements, they are coming along thick and fast, and most of them are of an alluring nature. We are assured that Mme. Tetrazzini is to return to us, probably opening the season, though the statement that she is to sing here only twice is not welcome. However, hearing the diva twice will be better than not at all, as last season. Mary Garden, of course, is to be with us again and is to show us her *Carmen*, also, perhaps, her *Aphrodite*, in Baron Erlanger's sensational opera, which Mary has sung with great success in Paris, and she will be the *Prince* in Massenet's "Cendrillon" ("Cinderella") when that

work is produced with Maggie Teyte in the title rôle. Miss Teyte is to be one of the important new members of the company, coming from the Opéra Comique, in Paris, where she has sung several of Miss Garden's rôles. The return of Mme. Gerville-Réache as leading contralto of the company, although she is expected to sing only during the first part of the season, and of Polese, the baritone, who was one of the most popular of all the singers heard here under Mr. Hammerstein, will be other interesting events, and the engagement of Henri Scott, Philadelphia's own baritone, heard for one season with Hammerstein, but for the last year or so singing with marked success in Europe, is a welcome announcement. Mr. Scott, whose career in grand opera was started with the Philadelphia Operatic Society, his débüt being made as *Mephistopheles*, in "Faust," like Allen Hinckley of the Metropolitan Company, is doing much to give musical distinction to our city. He will come back with several new rôles and is expected to take rank with the leading artists of the Philadelphia company.

Among the new operas to be heard will be Horatio Parker's prize winner, "Mona," and "The Jewels of the Madonna," by Wolf-Ferrari, composer of "The Secret of Suzanne," one of last season's most pronounced successes. It is also stated that Giuseppe Sturani, whose popularity as a director never has been exceeded here, will return, and that Mme. Mazarin, the dramatic soprano, will be with us again if her three years' contract at the Monnaie Theater, Brussels, can be canceled.

A. L. T.

Walter Damrosch's Appreciation of Christine Miller's Singing

Christine Miller, the contralto, has received the following letter from Walter Damrosch, following the recent tour she made with the New York Symphony Orchestra:

"All good things must come to an end. And so our long Spring tour has ended at last, and we are all returning towards our respective homes. But I must write to tell you what a great pleasure your work has been to me during the entire tour.

"You have not only a lovely voice, but you are a very conscientious artist, with lofty ideals, and your work during the entire tour has been on a high level of achievement."



MYRTLE ELVYN

An American Artiste Triumphant—Tours America 1911-1912

GERMANY

Berlin. From Myrtle Elvyn, who played with the Philharmonic Orchestra in Beethoven Hall, we heard the Liszt E flat major concerto. She mastered this pompous and difficult composition with perfect ease, beautiful phrasing and dignified tone production.—*Berliner Deutsche Allgemeine Zeitung*, December 11, 1910.

Leipzig. In Myrtle Elvyn we became acquainted with a thoroughly high-class pianist, who played beautifully, with a clear transparent touch, sharp rhythm, and a simply wonderful, unsurpassable (Godowsky School) technique.—Translation from *Neue Zeitschrift fuer Musik*, Leipzig, April 6, 1911.

Leipzig. Miss Elvyn proved by her expressive playing her possession of a richly emotional and temperamental nature and the finest musical instinct. The rendering of the Andante and Finale from "Lucia di Lammermoor" by Donizetti, arranged for the left hand alone by Leschetizky, was a wonderful performance. Miss Elvyn also proved herself very successful as a composer by playing a theme of her own, with variations. The great and well-earned applause given the artiste was acknowledged by Miss Elvyn with a number of encores.—Translation from *Leipziger Tageblatt*, Saturday, April 1, 1911.

Gotha. Rarely has an audience in the Logensaal been so enthusiastic and hearty in their applause as last night, when Myrtle Elvyn made such a wonderful success, the like of which has not been witnessed here, which even the most famous names cannot duplicate. She introduced herself most brilliantly with the Grieg A minor concerto. Not only her astonishing technic, plastic and with a surety incomparable; not only the way she mastered the richly significant allegro, with its sparkling waves, soulful singing of the adagio, reveling in its northern folk song, and the powerful marcato, but also the way she understood making the orchestra secondary to her playing, called forth the greatest admiration and made the composition such a grand success, so that all felt they would be pleased to meet her again very soon. The second part consisted of three well-known Chopins. The next number, Schubert's serenade, "Hark, Hark, the Lark," transcribed by Liszt, was a veritable triumph, beautifully interpreted, reminding one of a sparkling jewel. An encore was, of course, inevitable, which, however, was an especial surprise, being an étude for the left hand alone, played with such extraordinary technic that we were reminded of Count Geza Zichy, who about thirty years ago gave concerts for the left hand alone, but who, of course, especially improved his left hand, having lost his right hand; here, however, the same result was attained without compulsion. Such tremendous applause followed this astonishing rendition that she had to play another encore, a Mendelssohn composition.—Translation from the *Gothaische Zeitung*, Gotha, Germany, December 16, 1910.

Leipzig. Eminently musical and endowed with an exquisite sense of musical conception, phrasing and tone production, she plays with a full, clear, never harsh tone, very much like the powerful and grand renditions with which we still remember Carreno and Menter. Her playing of Brahms, with its German heaviness, and of the Schumann Symphonic Études, beautifully and incomparably reproduced, was a credit to her musical ability and remind one of Fanny Davies and other famous Schumann exponents. Next to these numbers, the prize will have to be awarded her Chopin playing. We have to pay homage to her great virtuosity and also to the roundness of her piano tone, which comes out everywhere with a warmth of soul and feeling. We hope this brilliant star in the pianistic

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heavens will be secured, and, in fact, it should be the duty of our Leipzigers to get her for our great Concert Institute.—Translation from *Leipziger Neueste Nachrichten*, Saturday, April 1, 1911.

Mühlhausen. A brilliant instrumental concert was given last night by the *Allgemeiner Musikverein*. A bright star appeared on the musical horizon, and this star was Myrtle Elvyn, an American, and yet German, who outshone all pianists ever heard here. Endowed by nature with beauty, and with her naturally pleasant and winning way, she gained the sympathy of her audience even before she touched the keys. And her playing! It reminded one of Felix Dreyfuss; like him, her great forte is power of expression, and her playing simply carries her hearers away with it. Yet she does not misuse her strength, but understands perfectly the art of making it the means to gain artistic results. She also knows how to make her piano sing, as only the real womanly nature can. This, with her fully matured and all powerful technic, especially in the left hand, explains the general attractiveness of her playing. The tasks which are as a rule preferably left to the masculine player find equally as excellent solution under her hands as the more delicate and sentimental parts, for which parts she seems a specially chosen interpreter. No matter what Myrtle Elvyn plays, whether trying to reproduce the meaning of the old masters, taking us into the realm of the classics, or whether she appears in the sparkling armor of modern technic, one is always stirred to the depths by her performance, as it is always genuinely musical, well contrived, animated, captivating, and delights and warms the soul. Owing to this well-rendered work the concert was unusually successful and met with the warmest enthusiasm.—Translation from *Mühlhäuser Anzeiger*, Mühlhausen, Germany, October 21, 1910.

ENGLAND

London. A large and fashionable audience gathered at the Aeolian Hall for Myrtle Elvyn's piano-forte recital and heartily applauded the brilliant and charming pianist's delightful interpretation of Schumann, Brahms, Chopin, etc.—*Evening Times*, April 29, 1911.

London. Miss Elvyn's performance of Schumann's "Etudes Symphoniques" was astonishing, while her wonderful playing of the Sextet from "Lucia," for the left hand alone, marked her further as a newcomer of exceptional natural abilities.—*Daily Express*, April 29, 1911.

London. Her wrist is strong and flexible and her tone clear and incisive. Schumann's "Etudes Symphoniques" was played with a welcome absence of exaggeration and affectation, and in Chopin's Funeral March Sonata she showed genuine feeling. An arrangement by Leschetizky served to demonstrate her well-developed left-hand technique.—*The Star*, April 29, 1911.

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MORE FRENCH OPERA IN MONTREAL'S PLAN

Manager Jeannotte Returns To
Announce Details of The
Next Season

MONTREAL, June 12.—The répertoire of the Montreal Opera for next season, as announced by Clerk Jeannotte on his return from Paris last week, indicates a tremendous effort to popularize the institution with the French element of the population, which looked rather askance at it last year. The only Italian operas to be performed which were not on last year's répertoire are Puccini's "Manon Lescaut," which is unfamiliar in this country, and "Rigoletto" and "Il Barbier di Seviglia." On the other hand, the list of projected French additions to the répertoire is lengthy and includes Saint-Saëns's "L'Ancêtre," Charpentier's "Louise," Massenet's "Jongleur de Notre Dame," "Werther" and "La Navarraise," and André Messager's "Madame Chrysanthème." The company is immensely strengthened on the French side, while on the Italian it does not appear to be any stronger if as strong as last year. Pizzazzoni will be seriously missed. There will be no attempt to keep any particular set of nights for French and Italian opera respectively.

The list of singers, now practically complete, is as follows: Sopranos, Ester Ferrabini, Felie Dereyne, Beatrice Bowman, Lea Choiseul, Alice Michot, Mlle. Larue (very promising young Canadian); contraltos, Yvonne Courso, Simone Rivière; tenors, Ugo Colombini, Edmond Clément, Michel d'Arial, Stretesco, Paul Sterling; baritones, George Bonafe, Nicoletti, Weinmann, Hugh Allan; basses, Cargue, Cervi, Huberty, Panneton (a French-Canadian).

Of these all except Ferrabini, Michot, Rivière, Colombini, Clément, Allan and Cervi are new to the company. Dereyne, Cargue and Huberty have been heard in Montreal with other companies and all three are exceedingly popular.

There will be no associate conductor this year, the experiment last year having been a complete failure. Instead, there will be two conductors, each completely independent in his own field: Signor Agide Jacchia in the Italian and M. Hasselman in the French. The orchestra will be enlarged to forty-four; it never exceeded forty last year. It is probable that the orchestral "pops" will be looked after by M. Hasselman, who has had experience of that class of work in Paris. The season is to last twelve weeks, opening November 6, and His Majesty's Theater will be considerably altered, a horseshoe tier of boxes being put in behind the stalls. A guarantee fund of \$60,000 for the season is assured.

There will this year be a considerable number of Montreal singers gaining operatic experience in the chorus of the local



Left to Right: Ferdinand Schumann-Heink, Mme. Schumann-Heink and Paul Petri. In the Automobile: Lillian Jeffreys Petri and Mme. Schumann-Heink

A DELIGHTFUL informality marks the hospitality at the Schumann-Heink home in Singac, N. J., where the great contralto entertains many musical guests during the Summer. Among her recent visitors were Paul Petri, the American bari-

tone, who has just returned from European triumphs, and his gifted wife, Lillian Jeffreys Petri, the pianist. Mr. and Mrs. Petri are responsible for the first production in America of Rudolf Zwitscher's famous song cycle "Italy," the première being given in Newark on June 20. It will

be repeated at the Buffalo convention of the New York State Music Teachers' Association, late this month. The athletic young man shown on the extreme left, above, is Ferdinand Schumann-Heink, whom the contralto affectionately describes as "my right hand."

"THE QUEST" SUNG IN COMPOSER'S HOME TOWN

Ethelbert Nevin's Memory Honored by
Monday Musical Club in Sewickley, Pa.

PITTSBURG, PA., June 12.—"The Quest," Ethelbert Nevin's last work, had a fitting presentation last Friday night in the Sewickley Auditorium of the Monday Musical Club. Nevin was born in Sewickley.

The text of "The Quest" was written by Randolph Hartley, and the work was orchestrated by Horatio Parker, after the composer's death. Musicians agree that this cantata reveals greater depth than is found in any of Mr. Nevin's works, which are world famous. It has a pronounced melodic value, the first part being particularly beautiful.

A small band of musicians, former members of the Pittsburgh Orchestra, aided by Mrs. Walter Rye, played the accompaniments. Mrs. Nevin, widow of the composer, addressed a letter to the club, stating that she was delighted that the Monday Musical Club should present the work in Mr. Nevin's own town. She paid Mr. Parker a glowing tribute, saying that in his orchestrations of the unfinished work Mr. Parker had carried out her husband's ideas as he wished them. She added: "I know that Mr. Nevin considered this his greatest work."

The chorus was conducted by Carey E. McAfee and the solo parts were taken by Mrs. Herbert Gray Ashbrook, soprano, of

E. C. S.

Boston Mezzo-Soprano Returns from
Opera Triumphs in Madrid

BOSTON, June 12.—Beatrice Wheeler, the mezzo-soprano of the Royal Opera, Madrid, Spain, arrived in Boston last Tuesday to spend the Summer in America. She will spend July and August in New Hampshire and will sail for Europe early in September. Miss Wheeler has been re-engaged at the Madrid Royal Opera for the next season, which opens November 1. She will sing German and Italian rôles, among the important parts being *Brangäne* in "Tristan und Isolde." She will also sing the part of the *Page* in "Les Huguenots," following the original score which gives two arias instead of one, as often performed nowadays, to the *Page*, and she will also sing *Orsini* in "Lucrezia Borgia." Miss Wheeler's re-engagement is a tribute to her artistic successes of last season, and it is very apparent that she has become a favorite with Spanish audiences, as she was before with the Italians in Naples. D. L. L.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

"THE WIND,"* by Joseph Barnby, is arranged for men's voices by Frank H. Brackett and is an attractive song in this form. It is melodic in style, with some virile writing in the opening measures. The arrangement is musically and vocal and should be sung by choruses seeking interesting novelties unaccompanied.

* * *

H. TROTÈRE'S "A Night in Spain"† appears in an arrangement for tenor solo with chorus of men's voices by George B. Nevin. It is well arranged, the solo being nicely conceived and the part writing satisfactory throughout. The piano accompaniment is full and effective and it should become a popular number with male choral organizations.

* * *

A GOOD song in English ballad style is "The Little Girl I Love,"‡ by Eric Coates. It is melodious and is varied in its contents; it however does not represent its composer at his best and will not be judged along with his excellent Shakespearean songs. It is to be had in three keys.

* * *

FOUR pieces for the organ§, by P. A. Schnecker, are among the Oliver Ditson Co.'s recent publications. They are "Prelude in C," "Intermezzo in C," "Nocturne in A Minor" and "Elegy in A flat."*

* * *

CLARA A. KORN, the prolific composer, of East Orange, N. J., has an "Impromptu"|| for the pianoforte. It is an acceptable piece of piano writing with a bold opening theme in C Minor, which is well handled. A "meno mosso" section in A Flat Major, 12-8 time, is not so good, being too evident in its melody and not distinctive. A cadenza follows, bringing back the "Tempo I," with which the piece ends.

A "Nocturne" by the same composer is a nice piano piece; it is unique in that the reviewer, though hard he has tried, has failed to discover anything nocturnal on any of the four pages that contain this music. It is in slow triple rhythm and gives the impression of its being a slow mazurka. The contrasting section in D

"THE WIND," By Joseph Barnby. Arranged for chorus of Men's Voices by Frank H. Brackett. Published by the Oliver Ditson Co., Boston, Mass. Price 10 cents.

"A NIGHT IN SPAIN," By H. Trotère. Arranged for Tenor Solo with chorus of Male Voices by George B. Nevin. Published by the Oliver Ditson Co., Boston, Mass. Price 12 cents.

"THE LITTLE GIRL I LOVE," Song by Eric Coates. Published by Boosey & Co., New York Price 60 cents.

FOUR PIECES FOR THE ORGAN: "Prelude," "Intermezzo," "Nocturne," "Elegy," By P. A. Schnecker. Published by the Oliver Ditson Co., Boston, Mass. Price 12 cents.

Lessons for Piano Teachers

"NINE HUNDRED Model Lessons for Piano Teachers"** is the portentous title of a forbidding, black-covered and otherwise gloomy-looking book by one D. W. Rowley, published in Birmingham, Ala. "The study of music in any country should be pursued in the same systematic way as is the literary course of its national public schools," asserts the author in a preface. "Finger exercise and scale work should be compared to the gymnastic work of schools," he goes on to insist. "The étude work in music corresponds to mathematics, while the sonatas and pieces represent the language of the country."

With these matters in view Mr. Rowley has spent eleven years in putting together this book, the object of which is, in his own words, "to guide the piano teacher through a systematically arranged course of finger exercises, scales, études, sonatinas, sonatas and pieces, including a prescribed course in pianoforte pedaling, elementary theory, musical history and musical dictionary" (whatever that may be).

The lessons are arranged in tabloid form, each being divided into three parts. The first is devoted to finger practice. Certain exercises in certain works (generally Schmitt's op 16) are specified, as well as various scales and intervals. The second part gives slightly more advanced work of the same nature. The third gives the pieces proper. Naturally, it is impossible here to give any idea of the enormous amount of material which Mr. Rowley deems suited to the attention of students. A rapid glance

"NINE HUNDRED MODEL LESSONS FOR PIANO TEACHERS," By D. W. Rowley. Cloth. 316 pages. Dispatch Printing Company, Birmingham, Ala., 1911. Price \$10.

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flat is surely mazurka-like, if ever a movement was. It was this kind of thing that the great Brahms foresaw when he refused to and refrained from assigning definite titles to his piano compositions. The melodic scheme is nicely conceived, though it can hardly be said that it gives out anything of more than passing interest.

* * *

FRANK E. TOURS, who has recently written a number of excellent songs, has just published another charming little lyric, "I Dreamed"|| to a poem by Holman Quinn. It is exceedingly dainty in character, with real melody and some excellent harmonic touches in the accompaniment. A lovely effect is the reiteration of a syncopated pedal G, which gives the phrase in which it is used much individuality. It is for a high voice and should meet with great success.

* * *

A PROMINENT organist, one who refrains from writing church music himself, told the present reviewer some time ago that of all the bad contemporary music written and published, there were more anthems of no musical value published than compositions in any other form. It is indeed true. And so one feels particularly thankful, when one receives an anthem such as Lucien G. Chaffin's "He That Heareth My Word,"** one of the very best examples of the modern anthem which has come before this writer's notice.

In "He That Heareth My Word" the composer has voiced his text, which is from the Gospel according to John, with utmost fidelity. His part writing is exemplary, logical and sound in conception and not crabbed or stiff in style. After some eight measures for the chorus there occurs as nicely conceived a canon in the octave, between solo, soprano and solo tenor, as could be desired. It is melodious and expressive, in spite of its being in strict canonic form and the accompaniment throughout is varied and interesting. Anthems such as this one are not written every day, and choirmasters will do well to examine it. Mr. Chaffin has written many anthems and some good organ music, and in all of his compositions gives evidence of his marked ability as a contrapuntist and of his being a musician of high attainments.

"IMPROVPTU," "Nocturne," For the Pianoforte. By Clara A. Korn. Published by Breitkopf & Härtel, New York.

"I DREAMED," Song for a high voice. By Frank E. Tours. Published by M. Witmark & Sons, New York. Price 60 cents.

"HE THAT HEARTH MY WORD," Anthem for mixed voices, with soprano and tenor duet. By Lucien G. Chaffin. Published by the Oliver Ditson Co., Boston, Mass. Price 12 cents.

through the book impresses one with the belief that a large number of compositions advocated might advantageously have been replaced by others of equal facility, but far greater musical value. However, the teacher using this book, while following its principles, can doubtless use his own judgment as regards substituting other material for that indicated. The third division of each lesson also provides for theoretical and historical study. Written biographies of great musicians are occasionally demanded. One notes, with some surprise, in the 776th lesson, the request for a biography of Tennyson. The ability of the pupil after the 932nd lesson is intended to be sufficiently great to enable him to perform the Grieg concerto.

Improving Acoustics of Houston Auditorium

HOUSTON, TEX., June 10.—Work on the new Auditorium for the purpose of improving its acoustic properties has been completed and the results are in every respect most gratifying. Jacob Mazer, the acoustical engineer, is responsible for the improved conditions. Artists who have been aware of the acoustical difficulties of the hall may now learn that it is ideal from every standpoint. Moreover, its seating capacity is very large and its construction absolutely fireproof.

Leontine de Ahna in Europe

Leontine de Ahna, contralto, teacher at the Institute of Musical Art, sailed on June 1 on the *Bremen* of the North German Lloyd line. She will return in October to resume her duties at the Institute.

Grace Ferns.

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ECHOES OF MUSIC ABROAD

Conquest of Rome by Metropolitan's New Russian Dancers—Godowsky's Ambitious Plans for His Vienna Pupils—"Chaliapine Galas" in Paris—A French Near-Joke at the Expense of an American Impresario—German Critics Chafe Under Caruso's Fees.

THE musical event of the month in Rome, where Arturo Toscanini, succeeding Luigi Mancinelli, has inaugurated the second cycle of "Exposition operas," will be the Italian première of "The Girl of the Golden West." Instead of Emmy Destinn, who cannot get away from Covent Garden, and the incapacitated Enrico Caruso, the creators of *Minnie* and *Johnson* for the Eternal City will be Emilia Burzio and Amadeo Bassi, with Pasquale Amato in his original rôle. The Covent Garden directors have granted Bassi a three weeks' leave of absence at the request of Puccini, who said he would not permit a production in Rome without him.

The new Russian ballet corps that is to dazzle us at the Metropolitan next season, and especially the leaders, Nijinsky and Mlle. Karsavina, have created a genuine sensation in Rome, innocent of any press agent adulteration. Borodin's "Prince Igor" has proved one of their strongest vehicles there. Italy's king and queen attended their initial performance. In the alternating performances of opera Alessandro Bonci came into his own again in the earlier Italian operas, notably "La Sonnambula," with Rosina Storchio as his coloratura partner.

* * *

SOME of the German critics are much distressed because Enrico Caruso is to receive \$2,500 a night when he sings at the Vienna Court Opera and on a few of the lyric stages in Germany in the Autumn—Hanover, by the way, is the latest city to sign the Italian tenor for a single appearance at a fee that is nothing short of an affront to orthodox German economy. Thus did one of these critic persons vent his annoyance the other day: *

"Caruso needs the Court Theaters nearly as much as the Court Theaters need him. He wants the glory of having sung before crowned heads, and the crowned heads act very foolishly by not deducting the cost of the advertisement from the salary asked."

* * *

IN accordance with what has now become a Massenet tradition, the Paris première of "Roma," the spectacular opera the composer of "Manon" has completed for the National Opéra de France, will follow a première at Monte Carlo. First of all, Massenet has to solve the problem of devising another title, "Roma" having been weighed in the balance and found wanting. The Monte Carlo "try-out" will take place next February or March, and when the novelty is brought into Paris as a Spring attraction extraordinary the Russian lyric soprano, Marie Kousniézoff, who is due in this country for part of the next Chicago season, Lucy Arbell, the original *Dulcinea* of "Don Quichotte," Lucien Muratore, Jean Noté and Delmas will head the cast.

Geraldine Farrar's only appearance in Paris this Spring, as yet, was made at a gala matinée for the pension fund of the Opéra Comique forces. Lydia Lipkowska and Edmond Clément were among her associates.

Feodor Chaliapine has officially signalized his removal to the French capital with a series of six "Chaliapine galas" at the Gaîté-Lyrique since the beginning of June. The Isola Brothers gave him an opportunity for the display of his versatility by presenting him first in Verdi's "Don Carlos," then as Massenet's *Don Quixote*, which he created last year at Monte Carlo, finally as *Don Basilio* in "The Barber of Seville," that rôle that finally "queered" him with the New York public. The directors further added zest to the interest

in the big Russian's engagement by importing the baritone Stracciari, the tenor Macnez and one Fazzini from Italy, likewise the little Spanish coloratura soprano, Elvira de Hidalgo, who was served to the

taken into it. Professionals may also enter. The listening pupils pay half fees, and the \$2,000 received in this way goes to defray the cost of the active students' lessons, so you will begin to see how the scheme operates. If an active pupil has no money, then I teach him for nothing, and he gets besides a grant of \$40 a month to live on.

"But I want to go further than that. Money should be no consideration where great talent is concerned. In fact, the idea of starting this 'Meisterschule' came to me from seeing so much splendid talent everywhere going to the wall for want of support, and mediocrity taking its place. It is no good making a virtuoso if you don't help him on his real public career. I have, therefore, started a scheme of making my best pupils famous before they leave my

IN the course of his inaugural speech at the International Musical Congress held in London, Arthur J. Balfour, who is one of the most enthusiastic and discriminating patrons of music to be found on John Bull's Island, skirted along the edge of what he described as a hobby of his own in regard to the philosophy of aesthetics which promised interesting developments had he seen fit to elaborate upon it.

"You may see such phrases as 'romanticism,' 'classicism,' 'materialism' and 'impressionism,' and such words as that, scattered up and down programs at concerts of good music," observed the distinguished statesman; "but they have really no meaning, and no relevance to musical art. They are borrowed from literature, and when they are applied outside the scheme of literature to the aesthetics of music, they become, in my opinion, if not absolutely unmeaning, as nearly unmeaning as possible.

"For music has no element of copying Nature like art. It is not framed upon a study of Nature or man, as literature is; it stands by itself, self-supporting, self-sufficient, not having to borrow either terminology or ideas from any of the sister arts. There is another most interesting peculiarity of music from the philosophic point of view, which is that of all the arts it seems to be more intimately connected with what I may call dry scientific facts. You can state in terms of mathematical physics certain very important truths with which music is intimately connected. And at first sight it might seem, therefore, as if science was to give you some assistance in building up a theory of musical aesthetics.

"I confess my own opinion is that that belief will prove to be illusory. But it is a most interesting fact, and it separates music from all the other arts and puts it on quite a separate basis. And although I do not believe that outside of the mathematical theory of the scale, or of the chords, or of the theory of harmony, you can ever deduce anything in the nature of a true musical aesthetic, still, this intimate relation with mathematics and physics puts it upon entirely separate ground."

Oscar G. Sonneck represented this country at the Congress, as he did in Vienna two years ago; Wesley Mills, in the absence of any official representative for Canada, was on hand to represent McGill University in Montreal. The Continental powers sent some of their most brilliant men. Hermann Kretschmar, director of the Royal High School of Music in Charlottenberg-Berlin, for instance, was sent over by the Prussian Government.

Guido Adler, who had come from Vienna on Austria's official behalf, took occasion to observe that the representatives of the modern science of music were indebted to their English colleagues particularly in the analysis of musical form, in which Englishmen had been the pioneers; likewise that the manner in which music was cultivated in England far back in the Middle Ages served as a model for certain style periods. A line of the most illustrious composers, stretching down from the earliest centuries to the present day, had served to assure English music a high rank. He would mention only three names from the palmy days of music in England—Thomas Tallis, William Byrd and Henry Purcell, composers able to hold their own with the greatest of all times. One immortal Old English song was heard even now on a spring day with as great delight as when it was first sung at the beginning of the thirteenth century. He meant, explains the report, that delightful composition, "Summer is icumen in." Its effect is as fresh to-day as it was then, he declared, and so English music stands on a solid foundation.

It would be interesting to hear the exact reports delivered by these representatives in the bosom of their music circles at home after listening to a week of British compositions.

The outspoken Sheffield *Telegraph* openly complains that to give its foreign visitors a week of nothing but home-made music is neither a courteous nor a judicious act on the part of the directors of the Congress. The same organ asserts boldly that the young British composer is his own worst

[Continued on next page.]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

enemy. Much of his music is either insipid, turgid, or merely weakly imitative. "The story of the young British composer of the last decade is largely a tale of lost opportunities."

* * *

IT is extraordinary what an elephantine sense of humor some foreign newspapers possess. And even more extraordinary than the mere fact of possession are the unblushing revelations they make of it. It is not often that the French are to be found in the zoological category in this respect and calling all the world to witness their ponderous somersaults in the name of wit, but *Le Guide Musical*, aided and abetted by *Le Monde Artiste*, has been grinning in sickly imbecility over its version of Fred Whitney's lassoing Strauss's "Rose Cavalier." As a hopeless mess of distorted facts it is worth repeating:

"We have already announced that an American impresario had bought for \$65,000 the right of performance of 'The Rose Cavalier' for England and the United States. It is a very amusing story. The impresario in question is somewhat of a 'plunger' in business, after the style of the late Compton, who knew about music no more than did the former director of New York Metropolitan. Having neither seen nor read 'The Rose Cavalier,' he was taken in by the enormous bluff of the German press concerning Strauss's new work, and in his simplicity imagined that 'The Rose Cavalier' was an operetta of vases! He had founded Richard Strauss with Oscar Straus, the composer of 'The Dollar Princess.' He boldly telegraphed to Berlin to secure the work, confidently reckoning on being able to present it in all the music halls which swarm in the United States.

"The poor man is rather disillusioned today. Nobody wants his 'Rosenkavalier.' In England there is no theater able to produce so difficult a work. The only one that could put it on, the Royal Opera at Covent Garden, refuses to agree to the conditions that the American impresario lays down. In the United States there are no serious theaters except at Chicago, Boston and New York, but these appear no more disposed to move in the matter than Covent Garden. There is our impresario with his score on his hands! He has paid the heavy price, and despairingly is awaiting a manager who will perform the piece."

Helen Allen Hunt's Pupils in Well-Contrasted Program

BOSTON, June 12.—Professional and other pupils of Helen Allen Hunt, the contralto soloist, gave a recital in Faletton Hall a week ago Friday afternoon. The program was well arranged and there was a contrast between the numbers, which is often lacking in pupils' recitals. The singers deserve compliment for their exceptionally clear enunciation and for their musically interpretations. It is apparent that Mrs. Hunt possesses the ability to impart to her pupils much of her own knowledge of singing which has made her public recitals so noteworthy. Miss Hale and Miss McIntosh, sopranos, were among the professionals who are now engaged in church positions. The singers and their numbers follow:

Nellie Erwin, "A Sleepy-time Song," Riker, "Daybreak"; Daniels; Mrs. Alice Hawkins, "Little Lamb"; Densmore, "Shepherdess," A. L.; Marie Almy, "Down in the Forest," "Love, I Have Won You"; Ronald; Juliet Stacey, "Baby's Skies Are Mother's Eyes," "Loud," "Happy Song," Riego; Marguerite Kaye, "I Send My Heart Up to Thee," Beach; Lillian Tripp, "Come Unto Him," ("Messiah"); Handel; Mrs. Dorothy D. Ross, "The Gypsy Trail," Galloway; Ruth Sleeper, "Delight," Luckstone; Eleanor Lovell, "Voce di Donna," ("Gioconda"); Ponchielli; Florence Hale, "Sleep, Why Dost Thou Leave Me?" Handel; "Ob Heller Tag," Tschaikowsky; Marguerite McIntosh, "My Heart at Thy Dear Voice" ("Samson and Delilah"); Saint-Saëns; Misses Sleeper and Lovell, "Quis est Homo" ("Stabat Mater"), Rossini.

D. L. L.

Mary Garden in Portland, Ore.

PORTLAND, ORE., June 5.—The great event of the week was the concert given at the Armory on Saturday evening, when Mary Garden appeared before a very large audience. Great expectations had been aroused and by many who heard her for the first time considerable disappointment was expressed, but we who saw her in grand opera in Paris knew wherein her

may be wagered that he will not make an offer for Richard Strauss's next work."

Where ignorance is such exquisite bliss it does seem like idle folly to undertake to put the writer wise—with apologies to one Gray for colloquializing one of his immortal truisms. But the fact remains that Mr. Whitney has Covent Garden leased for two weeks beginning September 23, the only reason for the limited term being that the directors want the theater immediately afterwards for the Autumn season of German opera, with which they are going to dispute Oscar Hammerstein's substantial attempt to ingratiate himself with the London public. Moreover, for several weeks past Impresario Whitney has been hobnobbing with the lucre-loathing Richard on the Continent, conferring as to the singers and conductors to be engaged for the English and American production.

* * *

DEGREES are the dissipation of England's musicians. Consequently, a startling proportionate decrease in the annual crops of "musical bachelors" is regarded as nothing short of a calamity. At Oxford, in the years 1901-10, there were 338 entries for Mus. Bac. made by 168 men, of whom 107 succeeded in passing the first examination, the *Musical Herald* reports. Only 65 actually took the degree in ten years. The authorities argue that this large percentage of failures is due to insufficient preparation. This is why they will in future insist upon residence or attendance for two years either within the University or in some academy or college or other institution for musical instruction approved by the Board of Studies for Music.

* * *

ONE of the few intimate friends of Rossini named Edmond Michotte has given to the Belgian State a collection of souvenirs, documents, autographs and portraits left to him by the composer of "The Barber of Seville" and "William Tell." The collection will be housed in the Brussels Conservatoire, in a room to be known as the Rossini Museum.

* * *

DIRECTORS of conservatories of music in Italy have been requested by the Government to instruct their pupils to take down in notation the folk-songs of their own districts and any they may hear elsewhere during the vacation. J. L. H.

great art lay. Without the accessories of the stage and without the opportunity of displaying her wonderful acting, one must realize her vocal limitations, while acknowledging the artistic rendition of her numbers. Too much cannot be said for the assisting artists, Messrs. Tibaldi and Brockway, who shared equally in the applause given the prima donna.

The annual election of officers of the Monday Musical Club on May 29 resulted in the unanimous election of Mrs. John F. Logan as president. Mrs. Nettie Greer Taylor will be the vice-president, Mrs. J. W. Sifton, secretary and Mrs. A. C. McCord, treasurer. H. C.

J. Frank Fryinger to Teach Organ at University of Nebraska

YORK, PA., June 12.—J. Frank Fryinger, prominent in musical circles in Southern Pennsylvania and Maryland, has resigned as director of music in Women's College, Frederick, Md., and as organist and choir-master of the First Presbyterian Church, this city, to assume charge of the department of organ instruction and allied studies in the School of Music of the University of Nebraska, Lincoln, Neb., next September. The offer was made upon the recommendation of Clarence Eddy, the concert organist, who recently rendered several of Mr. Fryinger's compositions during a recital in Lincoln. The selection was made by Willard Kimball, founder of the school, which is considered one of the largest and best of its kind west of Chicago.

W. H. R.

Divorce for Wagner's Daughter

BERLIN, June 10.—The divorce courts have finally dissolved the marriage of Franz Beiderl, the well-known conductor, and Isolde, the elder daughter of Richard Wagner. The mother receives the custody of the only child of the union.



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LARGEST CHAMBER ORGAN IN WORLD

Wonderful Instrument in New York Home of Senator Clark Formally Opened

The largest chamber organ in the world was formally opened on Thursday evening of last week at the New York home of former Senator W. A. Clark of Montana, Fifth avenue and Seventy-fifth street. Senator Clark invited some of the leading organists and other musicians of the city to the recital, and W. C. Macfarlane, organist of St. Thomas's Church; R. Huntington Woodman, of the First Presbyterian Church of Brooklyn; Daniel R. Phillip, of All Souls's Church; Scott Wheeler, of the Church of the Holy Communion; E. M. Bowman, of Calvary Baptist Church, and J. Christopher Marks, of the Church of Heavenly Rest, were among those invited to play on the organ.

The organ has been placed in the main picture gallery of the new mansion. The instrument, compared with many church organs, is not particularly large, and the small area that it covers is in fact one of its features. It is estimated to have cost about \$120,000 and is said by some of the musicians who have heard it to be the most perfect in tone of any organ in the world.

The Murray Harris Company, of Los Angeles, which built the giant organ at the Chicago World's Fair, also erected Senator Clark's instrument, and Senator Clark has selected Arthur Scott Brook, who played the Chicago instrument, as his organist. Mr. Brook was at one time organist for Leland Stanford in the Memorial Church of Los Angeles.

The case of the organ is of English oak. The wood of the movable console is plain, but that which encases the pipes is richly carved. There are 4,000 pipes and sixty-one stops in the organ proper and four manuals and pedals. The front pipes are of pure English tin. The machinery is in the ceiling above the highest point of the organ and the wind is generated by a three and one-half horse power electric motor. There are 600 pipes and ten speaking stops in the echo organ. A feature on the console is an electrically controlled combination system for the quick manipulation of the stops. By pressing a button all the sixty-one stops in the main organ or any combination of them can be pulled out or pushed in. This is the first instrument, it is said, to which this appliance has been attached.

The echo organ is totally invisible and is considered the most remarkable feature of the instrument. The chimes ringing out from this source delighted those at the

opening recital particularly, and the vox mystica in the echo organ is said to be unequalled in its perfection and in the exquisite effects of which it is capable.

NEW YORK MANAGER ON FIRST BOOKING TOUR

G. Dexter Richardson Represents Many Artists on Present Trip Through the States



G. Dexter Richardson, the New York Manager of Musical Artists

G. Dexter Richardson, the New York musical manager, has just left for the road, this occasion marking his first trip through the States to book his artists. His trip will be a hurried one, for it will be necessary for him to return in time to make up the programs for the numerous concerts which he gives every year under the auspices of private organizations, such as the teachers' association of different States. In addition to this he is planning a series of Sunday afternoon concerts at popular prices to be given next Winter in Brooklyn and in Boston. As recently announced in these columns, Mr. Richardson will manage the tours of a list of prominent artists during 1911-12 and his business along this line promises to be considerably greater than were his expectations when entering the managerial field.

Henri Sienkiewicz's "Llyana" has been used as an opera libretto by an Italian composer named Oットello Schanzer-Doria and the novelty will be produced at the People's Opera in Vienna next Fall.

AMERICAN BASSO OF VIENNA FOR BOSTON

Edward Lankow Engaged by Director Russell—Vienna Première of "Pelléas"

VIENNA, May 27, 1911.—Boston is to have next season several artists who have been connected of late with the Vienna Hofoper. As has already been announced, Felix Weingartner has been engaged as musical conductor by the Boston Opera Company, and Lucille Marcel is to be a member thereof, and last week Edward Lankow, in response to a cablegram from Manager Henry Russell, repaired to Paris to sing for him, and a contract for two years was closed with the American basso on the day after his arrival in the French capital. Mr. Lankow also sang for Debussy, who was so delighted with the young artist's fine rendering of *King Arkel* in "Pelléas and Mélisande" that he offered to go over certain parts in other compositions of his with the singer in the coming Summer.

On the evening succeeding that on which Debussy's "Martyrdom of Saint Sebastian," to the poem by d'Annunzio, scored a success at the Châtelet Theater in Paris, his "Pelléas and Mélisande" was given a first hearing in Vienna. It is the work on which rests Debussy's fame and gave rise to the shadowy, substanceless school of music known as Debussyism. Such music was possible only for a work like Maeterlinck's symbolic drama, and this, in turn could be set to music, if at all, to such only as written by Debussy. A drama, lacking all essential dramatic elements, has been set to a music equally lacking them. It has been aptly remarked that here the two negations have made the affirmative, though a new and peculiar one, a sort of ballad in successive scenes, words and tones saying the same thing twice in the same mysterious manner. Both author and composer are permeated alike by the spirit of symbolism. Debussy is ever on the search for new and stimulating concords of sounds, always delicate in the extreme, and he has been well described as not a *Caliban* but an *Ariel* of harmonic boldness. It is the dreamy and even succession of these faint tone pictures that portrays with such wonderful fidelity the mystic sphere and shadowy characters of Maeterlinck's story.

Director Gregor, who was the first to produce this opera in Berlin also, has had the happy thought of letting the twelve tableaux of the drama take form gradually out of mysterious darkness and vanish back again into shadowy depths—a highly

effective measure. Even at their brightest moments these stage pictures remain so indistinct that it was found impossible to photograph them. The beautiful decorations—a pity that they are so little visible—were designed by Lefler, painted by Broschi and architecturally set up by Urban. Frau Gutheil-Schoder, the Octavian of the "Rosenkavalier," was cast for *Mélisande*, for which part, however, her voice is not youthful enough; Leuer was *Pelléas*, and Betetto, *King Arkel*, alternate performances having the Americans, Miller and Lankow, in the cast. The orchestra, under Conductor Walter, did wonders. Debussy did not come to Vienna for the première of his work, as it had been announced he would. The reception of the opera was moderately enthusiastic. It will scarcely prove a great drawing card, though some repetitions are already announced.

ADDIE FUNK.

FELIX MOTTL AGAIN TO WED A PRIMA DONNA

Engagement Announced of Director of Munich Opera to Senta Fassbender, of His Company

BERLIN, June 7.—Felix Mottl, musical director of the Royal Opera at Munich, is to be married in July to Senta Fassbender, prima donna soprano of the company. Dr. Mottl's first marriage to Henrietta Standhartner, a singer at the Royal Opera at Carlsruhe and other places, has been dissolved by the courts. Dr. Mottl announced early last year that he intended to sue for divorce on the ground of his wife's extravagances and eccentricities, but when his wife filed a counter suit alleging misconduct on his part he withdrew his suit to avoid newspaper notoriety and the courts afterwards dissolved the marriage.

Dr. Mottl was at one time conductor of the New York Philharmonic Society and was brought to New York in 1903 by Heinrich Conried, to act as musical director of the Metropolitan Opera Company. His experience there was not to his liking and he returned the following year to direct the Royal Opera at Munich. He has conducted several Wagner and Mozart festivals at Munich in the last few years. He is now fifty-six years old.

Dr. Mottl's future wife is a Bohemian, born in 1876. She studied at the Conservatory of Prague and made her first operatic appearance at Carlsruhe under the direction of Mottl, continuing there for six years. She went to Munich first in 1907 and her fame is confined largely to that city in Wagnerian rôles. Dr. Mottl has obtained the assent of the Prince Regent of Bavaria to the continuance of his wife's services at the Munich Opera, although there is a rule that bars near relatives of the general director from connection with the establishment.

Christian Sinding expects to have his opera "The Sacred Mountain" ready for production next season.

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KATHLEEN PARLOW

The World's Greatest Violinist

After Miss Parlow's New York Recital on Dec. 21, 1910.

H. E. Krehbiel in the New York Tribune wrote:

There were opportunities for amazed admiration so frequent that they trod on each other's heels but the one large, all-pervading wonder was caused by the unaffected, unconscious manner in which the young artist performed the technical feats which the large numbers on her program called for—the Paganini Concerto in D, the Sonata familiarly known as "The Devil's Trill," by Tartini, and the Chaconne by Bach. All the difficulties were overcome by Miss Parlow as if she did not know that they existed. So far as they were concerned, indeed, she appeared simply as the violinist incarnate.

W. J. Henderson in the New York Sun:

She has a big powerful tone, which has a real musical sonority and to which she gives a remarkably good range of gradations. Her G string is enormous. * * * She has an almost unerring technic and plays beautifully in tune. Double stops, chords, arpeggios, double shakes and all the other apparatus of the virtuoso of the fingerboard she handles with consummate ease. * * * She makes the hearer forget that they are difficult because they reach him as a natural part of the music, not as a tour de force.

Richard Aldrich in the New York Times:

Miss Parlow showed a really fine musicianship, a broad style, a deep and unaffected musical feeling and understanding of the significance of this music of an elder period. In the Chaconne (Bach) she was able to see beneath the crabbed difficulties it offers to the player and to glimpse the manifold beauties that they conceal.

Henry T. Finck in the Evening Post:

Kathleen Parlow, the nineteen-year-old violinist, who on the

occasion of her first appearance here a few weeks ago proved her right to a place among the violinistic leaders of this country or Europe, played again last night, this time at Mendelssohn Hall. The audience did not even restrain its ardor until the piano accompaniments were finished. The Bach Chaconne she gave with a fine breadth of utterance and with a technic that made light of its difficulties.

After her appearance with the New York Philharmonic at the Academy of Music, Brooklyn, N. Y., on March 20, The Brooklyn Daily Eagle said:

Her tone was noble, broad and full and its accuracy and incisiveness were always assured; no difficulty that was not surmounted with apparent ease. Of the two types of violin players—the intellectual and the emotional—Miss Parlow may be placed with the intellectuals. * * * So compelling was her utterance that after the introduction to the concerto had been played the audience, as one person, applauded her long and vigorously. At the close of the concerto the violinist was recalled to the stage five times to acknowledge the applause.

As soloist at the Springfield festival on May 13, The Springfield Republican said:

Her tone is not only large and vigorous but is of that golden purity that "carries" amazingly, that sounds as full and resonant at the further side of a great auditorium as near at hand. Her playing shows that the gift of tone is a matter of the spirit rather than of the flesh and of exquisite nervous and muscular coördination rather than of avordupois or brute force. * * * In

the Bach air for the G string, which she gave for an encore, she delighted the fiddle enthusiasts, who had been marveling at the round fulness and beauty of her fourth string. Seldom has a player won so instantly and completely the admiration of her hearers.



Second American Tour Begins Oct., 1911

Her unprecedented success in her tour just ended has resulted in engagements with the following orchestras for next season:

THE BOSTON SYMPHONY ORCHESTRA
November 27, 28. December 1, 2, 4, 5, 6, 7, 8, 9, 13, 14

THE NEW YORK PHILHARMONIC SOCIETY
December 28, 29. January 10

THE THEODORE THOMAS ORCHESTRA
January 12, 13

THE PHILADELPHIA SYMPHONY ORCHESTRA
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THE TORONTO SYMPHONY ORCHESTRA
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AMERICANS REPEAT LONDON SUCCESSES

**Spalding and Lilla Ormond in
Second Recitals—Melba's
Coronation Concert**

LONDON, June 3.—Last Saturday brought to a close the highly successful London Festival and was the date for a number of other important concerts as well. Of particular interest was the joint recital given by Mr. Godowsky and Jean Gerhardt, devoted entirely to the pianoforte and 'cello sonatas of Beethoven. Bechstein Hall was not as full as it should have been, for the playing of these excellent artists was very enjoyable, and even if the program was very heavy for a warm May day it was an opportunity for an excellent study of Beethoven's development, beginning at op. 5 and ending at op. 102. Mr. Gerhardt did not play as well as usual, although, even at his worst, he stands very high among the 'cellists of the day. Moreover, Mr. Godowsky is not exactly at his best in Beethoven, for he seldom gets at the real depths of the music of the Bonn master.

Mme. Melba gave her "Coronation Concert" at Albert Hall the same afternoon. Perhaps had the famous diva labeled the concert otherwise it would have been more of an event even than it was, for everything now is called "Coronation" without any apparently good reason.

Other artists who appeared were John McCormack, Edmund Burke and Mr. Backhaus. Mme. Melba sang "Elsa's Dream" from "Lohengrin," the Mad Scene from "Hamlet" and other familiar items from her répertoire.

Mr. Kubelik made his London reappearance at a recital at Albert Hall Sunday. A very large audience attended.

The London Festival drew a large audience for the final concert Saturday morning. Bach's "Passion according to St. Matthew" was given, the Leeds Choral Union singing the choruses and the following artists assisting: Agnes Nicholls, Edna Thornton, Gervase Elwes, Herbert Brown, Herbert Heyner and Robert Radford.

Paulo Gruppe's second recital was even more successful than his first. His technic is sound and his musicianship above reproach.

Albert Spalding appeared at his fourth and last recital last evening. His program made strong demands upon his powers, but Spalding always proves more than adequate to the occasion. He is always se-

rious and sincere in his playing and an artist of fine qualities.

Lilla Ormond's second recital reinforced enthusiastic opinions of her talent. Her hearers were again impressed by her vocal abilities and by her finished style, especially in French songs.

It would be hard to imagine two other artists appearing together, upon whom praise could be so equally bestowed as upon Elena Gerhardt and Arthur Nikisch, who gave a recital at Queen's Hall Wednesday evening. Mr. Nikisch can hardly be called an accompanist, for an accompanist is commonly supposed merely to follow and reflect the mood of the singer. Mr. Nikisch often suggests the mood which Miss Gerhardt perfectly catches, and then the order is reversed, so that a beautiful interchange of personality and mood takes place. There is really nothing new to say of Miss Gerhardt's singing. It is always temperamental, always delightful in its richness of tone and freedom from the usual vocal faults.

EMERSON WHITHORNE.
**Plan Tour to Present Melodramas with
Musical Accompaniment**

Announcement is made that Antonia Sawyer, the New York manager, will direct the tour of Anne Irene Larkin, reader, and Henriette Weber, pianist, for the season of 1911-12. These artists have made a specialty of melodramas, giving such works as Tennyson's "Enoch Arden," with the Strauss music; Bjornson's "Bergliot" to the music of Edvard Grieg; Shelley's "The Fugitives," music by Schumann, and Liza Lehmann's setting of Oscar Wilde's "The Happy Prince." Their work has been chiefly in the Western States, where they have received enthusiastic comment for their artistic performances. They will be heard in recital throughout the country next season. Their programs during the coming season will be notable in that they will contain portions from Richard Strauss's new "Der Rosenkavalier," Humperdinck's "Königskinder" and Dukas's "Ariane."

Tetrazzini's Opera Engagements

The list of Mme. Tetrazzini's appearances in opera in this country next season has been definitely announced. She will sing six times in Boston with the opera company of that city and four times with them on tour; twice in Philadelphia and six times in Chicago with the Chicago-Philadelphia company. The contract for appearances at the Metropolitan Opera House, New York, has not yet been definitely settled.

Mr. Eddy to Open Utica Organ

Clarence Eddy has been engaged to open the new three-manual organ installed in St. Joseph's R. C. Church, Utica, N. Y., on June 18.

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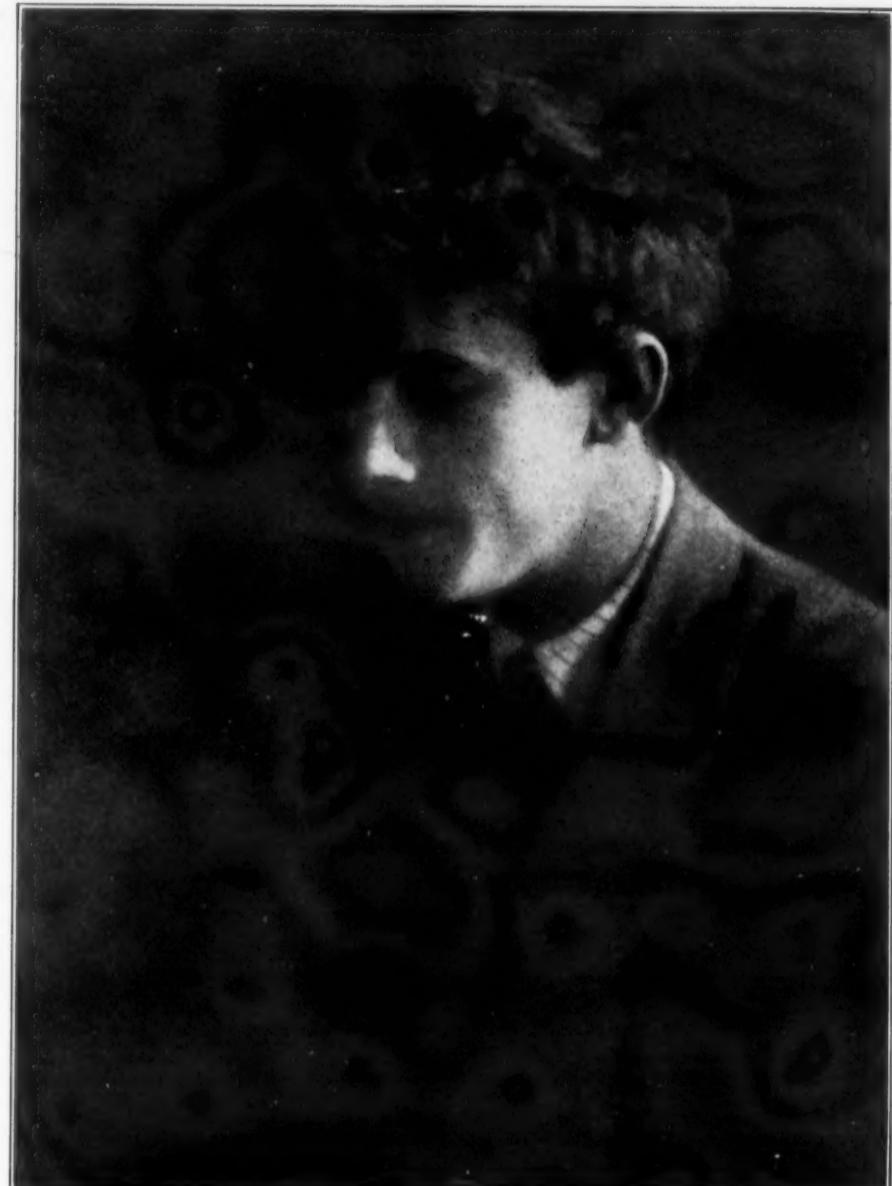
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WHAT THE CRITICS SAY:

W. J. Henderson in the New York Sun

Leo Ornstein renewed his favorable impression of his previous appearances by his rendition of Rubinstein's D minor concerto. A fine discrimination in shading was the characteristic of his playing.

Sylvester Rawling in the New York Evening World

His Bach "Chromatic Fantasy and Fugue" and his part in the Rubinstein concerto in D minor with the Volpe Symphony Orchestra were splendidly done. * * * He played throughout in a manner which would have been creditable in a musician of maturity. He has been admirably taught and has a wealth of musical feeling and understanding.

H. E. Krehbiel in the New York Tribune

The soloist at the final concert of the New York Philharmonic Orchestra, Leo Ornstein, played Rubinstein's D minor Concerto with a skill that was remarkable and almost uncanny.

In the New York Evening Journal

Young Ornstein more than justified the promise given by his performance on the pianoforte at his previous recital. His principal number was Rubinstein's D minor Concerto and was rendered in such manner as to fill the large audience with admiration. The young pianist has unquestioned ability and showed a nice sense of touch and an enthusiasm for the music that promises well for him. He was recalled many times.

Max Halpern in the New York Staats Zeitung

He possesses a beautiful soft touch and plays with finished technic and astonishing tone coloring. In the Rubinstein Concerto in D minor, he showed marked gifts of virtuosity and ensemble playing.

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New York, June 17, 1911

NEW YORK'S RECITAL HALL PROBLEM

With the tearing down of Mendelssohn Hall New York loses practically its only available recital hall. As the plans for building another home for the Mendelssohn Glee Club containing a suitable recital hall have not yet matured, and as the new Aeolian Hall will probably not be ready until next April, New York will virtually be for a season without any proper forum for debating the issues of chamber music.

The poverty of New York in respect to recital halls is emphasized by the announcement that the Mendelssohn Glee Club will hold its concerts next season at the Waldorf-Astoria, and the Kneisel Quartet at the Astor Hotel. The providing of a suitable recital hall for New York City presents a problem even more complex than that presented in the providing of a large hall. Unfortunately, or fortunately, as the case may be, artistic and commercial values do not go hand in hand. Especially chamber music, which makes the most restricted appeal of all high forms of musical art, is furthest removed from the possibility of inspiring investment. Nor do the generality of recitals by pianists, singers and violinists in New York provide a very attractive basis of investment, however high may be the market value of these artists in the country at large.

It is plain that a suitable home for chamber music in New York can logically come only as the result of love or enthusiasm for such music. The disadvantages of the recital in New York as an investment must be counterbalanced by a devotion to the forms of musical art which lend themselves to recital presentation.

One solution of the problem is offered by the Aeolian Company, which, as a powerful commercial enterprise, can readily include a recital hall—or two halls, as it will do in this case—in its own new building. Space given to such halls in a building in the center of New York might easily be applied to purposes which would bring greater financial return. But because of the ends for which the Aeolian Company is working, namely, promotion of good music, it is willing to provide a home for such music. As the new building will contain a large hall accommodating 1,400 persons, and a smaller hall, both of these should be in demand for the same purposes to which Mendelssohn Hall has been heretofore devoted.

If the plans of the Mendelssohn Glee Club come to fruition the central part of New York City will be enriched by the possession of another hall for recital purposes. Several plans are proposed, the one favored by Allan Robinson, chairman of the building committee of the club, being the raising of enough money for the purpose of buying a plot outright and endowing the club. This would undoubtedly be the best plan, as it would give chamber music a temple of its own. Mr. Robinson says that this would require \$1,000,000 and that there ought to be enough people who love such musical art in New York City to provide this. Experience would indicate that it is usually one person who provides the

means for such a thing, and not an appeal to many persons. Left to a number no one person feels the responsibility. The one man who will do this particular thing must possess a somewhat rare combination of qualities and is not likely to be found easily. Another plan for the Mendelssohn Glee Club is to build a commercial building which shall contain a recital hall and home for the club. This again would involve a sacrifice from the point of view of the greatest commercial efficiency of such a building and might prove a deterrent to investors.

Why, it is to be asked, does Mr. Robinson want his building built in the style of a Grecian temple? Painting and music in America are no longer imitative arts. Why should architecture be? That a new hall should seat 1,200 to 1,500, as against 800 in Mendelssohn Hall, is desirable.

While the New York recitalists will be homeless for the greater part of a season a new and better era of recital conditions will undoubtedly be launched by the following year.

THE FESTIVAL AT NORFOLK

The Litchfield County Choral Union has again held its sessions at the Music Shed on the grounds of Mr. Carl Stoeckel at Norfolk, Conn. An account of the festival will be found in another part of this issue of MUSICAL AMERICA.

Those who are privileged to be present at these festivals have the opportunity of hearing one of the most remarkable musical events which American ideals and American force have thus far produced. The purposes, broadly, involved in the Norfolk idea are the development of choral music and the honoring of the composer under the most elevated conditions.

Two things, aside from the excellence of the artists heard, have contributed to bring about these ideal conditions. One of these is the consideration which so greatly concerned Richard Wagner in the choice of Bayreuth for his festivals, namely, remoteness from the work-a-day world. The visitor at Norfolk, as at Bayreuth, has left business behind, and during the period of the festival spends his days under the influence of the most beautiful natural scenery, and thus prepared by natural beauty to enjoy the beauty of the things of the spirit, spends his evenings in listening to renderings of the most admirable sort of choral and orchestral masterworks, and to the singing and playing of the best artists of the time. The effect is uplifting in the extreme, and the visitor goes away strengthened and exalted in spirit. This immersion in beauty through a period of days liberates the soul; one forgets all sordidness and worry and feels to the utmost the message of the creative artists who have conceived the great works which are heard.

The second, and even more fundamental, factor in bringing about this perfection is the fact that all that one has seen and heard during this period is the realization in the highest possible degree, and through a number of years of single-minded effort, of a clearly formulated and most highly worthy ideal. The author of this ideal, Mr. Carl Stoeckel, has had unflagging faith in the accomplishment of the end for which he has striven, and in a surprisingly short period of years has seen an ideal as nearly perfectly realized, perhaps, as is possible.

Realizing, as few do, the ideal strivings of the composer, Mr. Stoeckel has aimed to respond to such striving by bringing about conditions under which the composer's ideal could most perfectly come to realization and fruition. There is no purer or truer influence for the uplifting of musical art in America to-day—or in the world, it might be said—than that which Mr. Stoeckel has exerted and will continue to exert in the festivals at Norfolk. The nature of what is accomplished there, and the manner of its accomplishment, should be studied by all who are aiming for the musical upliftment of America.

MODERN PIANISTS' PROGRAMS

Josef Hofmann, in a recent article in the *Ladies' Home Journal*, replying to a question regarding an American's debut in Berlin said: "He should, first of all, play as many new compositions as can be placed upon a dignified program."

This is the time when the pianists are presumably meditating upon their programs for the coming season, and they would profitably devote a considerable part of their meditations to the above matter. This is even more important for America than for Berlin. The American receptivity to music is peculiarly broad, and Americans everywhere have already been trained to look for and appreciate new works and compositions of many nations.

While there are still famous pianists and teachers at large who tell their pupils to play in concert only Liszt, Chopin, Schumann, Beethoven, and to avoid all the "modernes Dreck," and while these teachers pre-

sumably have a paramount influence over their pupils, even the present age goes on breeding a race of unprogressive pianists—pianists foredoomed to narrow-mindedness in this respect, and to a cramped view of the present. It is not long ago that the music of the above named immortals was "modernes Dreck" and it was permissible to play only Haydn and Mozart.

Even so determinedly unprogressive a program maker as Paderewski has been compelled to feel the pressure of the new age, and at his last New York appearance admitted Debussy into a small company of composers allowed upon his programs. But he had waited so long and had allowed his characteristics as an interpreter to crystallize so firmly about earlier musical modes, that his performance of Debussy was neither authentic nor convincing. The fate of those who do not grow is to break.

With the present tendency toward musical outreaching on the part of the American people it is doubtful if any pianist could now make a great name in America through an exclusive performance of the few older works which have so long constituted almost the entire repertory of pianists in the past. Those pianists belong to an older period. This is a new age and its requirements are new.

Horatio Parker's new "Collegiate Overture" is not likely to be popular at the Saunderson's Theater concert in Cambridge, Mass. One of its chief themes is the famous "Undertaker Song" of the Yale boys, and the overture ends on a trumpet blast giving out the closing line of the song, "No hope for Harvard."

Now let Harvard's champion come forward. Yale might reasonably be expected to triumph over Harvard on the gridiron. But in the arts?

PERSONALITIES



Augusta Cottlow in Frankfurt

The sterling American pianist, Augusta Cottlow, is shown herewith in the public park at Frankfurt-am-Main. After a strenuous season of concert giving abroad she will return in the Fall to America for another tour here.

Tibaldi—Arturo Tibaldi, the violinist, who is the godson of the Duke and Duchess of Connaught, and who has been appearing in concert with Mary Garden in the West, owns a celebrated monkey by the name of Christine.

Rogers—Mrs. Francis Rogers, the wife of the well-known baritone, has a fond for entertaining the Breton French of Lenox, Mass., and being an excellent French scholar her readings and musicales at the club house are events of much interest. Francis Rogers sang before his wife's protégés last Summer and Gertrude Parsons was another soloist.

Sammarco—A dress rehearsal of "The Barber of Seville" on the Covent Garden stage in the morning, a rehearsal for a concert in the afternoon and a private concert in the evening represent one of Signor Sammarco's days during his present London season. The popular baritone is much in demand for private concerts, at homes and musicales in London, where he has a host of friends.

Weingartner—Felix Weingartner, who will conduct several performances at the Boston Opera House next season, celebrated his forty-eighth birthday on June 2.

Williams—Evan Williams, the tenor, has a husky son at "prep" school. Young Williams, Jr., has won many laurels on the football field and is soon to try for athletic honors at the University of Michigan.

Herbert—Victor Herbert, although kept constantly on the jump during the recent Southern tour of his orchestra, managed to find opportunity between times to compose another light opera.

Chadwick—George W. Chadwick, the Boston composer and educator, has an inborn dislike of the camera. He refuses absolutely to pose for the snapshot man, in which respect he differs materially from many other musical celebrities.

PREFERS MUSIC OF OLD MASTERS

Gisela Weber Finds Greatest Delight in Playing the Old Classics

IT is rare in these days of ultra-modernity to meet an artist—singer, pianist, or violinist—who finds in the old masters the highest enjoyment and the greatest musical delectation. But all rules have their exceptions, and so, indeed, it was an agreeable surprise to hear this admiration for the old masters expressed by an artist who has done much in bringing their works before the public. It was Gisela Weber, the successful violinist, who said recently to a representative of MUSICAL AMERICA: "It is in the works of the old masters—Tartini, Leclair, Vivaldi, Nardini, and, of course, Bach and Händel—that I find the greatest delight. Haydn, Mozart and Beethoven mean to me more than all our moderns with their fragmentary themes and sought-out harmonies."

It is perfectly understandable that an artist who feels the musical value of what is being played more than the mere technical side should have a marked preference for what is classic in music. Mme. Weber has received much praise from critics wherever she has played for the musicianly qualities in her playing above everything else, and her programs are made up of violin music which stands on its own feet as music, irrespective of the instrument for which it is written.

Bach is a giant in violin literature for Mme. Weber and she is confident that audiences like the Bach concertos and sonatas. "Of course, to bring Bach before modern audiences so that he will be interesting to them from every standpoint, interpretation is primal; broad bowing, style in the most comprehensive sense, and a well-trained left hand are the essentials which make up this phase of violin playing. The other side of it is the individuality of the artist and the conception which the artist has of the work being played.

"After I had finished my studies in Belgium I made a tour through Belgium with one of the large symphony orchestras and was constantly playing my repertoire of concertos. I have played the Bach E Major Concerto many, many times and can assure you that it is liked by audiences whose musical appreciation is built on solid lines. In America I have played Bach at a number of my recitals and at my Mendelssohn Hall recital last Winter attained marked success with it."

Pointing to a large frame on the wall, Mme. Weber explained that it was a certificate which she had received on August 20, 1900, in Antwerp, from the "Cercle Artistique" of that city, granted by King Leopold II of Belgium as a mark of appreciation of her art.

The work of the season just past was then discussed and Mme. Weber had much to say about the success of her trio, in which Mme. Holmes-Thomas, who founded the organization, and Leo Schulz coöperate with her. Twelve concerts with the trio have been given, a number of them being educational ones, at the Normal College, New York, and the Wadleigh High School. The

LEON RICE'S RECITALS

Tenor Appears with Success in Albany and New York

Leon Rice, the well-known tenor, with the assistance of his wife, Jennie Caesar-Rice, at the piano, recently gave two evenings of song at the Y. M. C. A. Auditorium, Albany, N. Y. The program of the first night consisted of songs by Charles Willeby, Louise Reichardt, Carl Bohm, Peter Cornelius, Ellen Wright, Sigmund Landsberg, Oley Speaks, Harriet Ware, Charles Marshall and Edward Campbell, which Mr. Rice rendered with his accustomed mastery and actually held the audience with his charm.

The program of the second evening consisted of songs by Franz, Chaminade, Speaks, Bishop, Nevin, Adams, and some songs by Kürsteiner, one of which was written for, and dedicated to, Mr. Rice.

Mr. Rice has filled numerous engagements during the latter part of May, among others one in Peekskill which turned out a splendid audience on the 22nd and 29th. Mt. Vernon music lovers crowded the First M. E. Church, so that the Sunday school room had to be pressed into service;



Gisela Weber, American Violinist, Who Has Been Winning Laurels on the Concert Stage

usual appearances at Mendelssohn Hall have been made and Boston, Brooklyn, Mount Vernon and a number of smaller cities near New York have been visited. Owing to indisposition during the early Spring Mme. Weber was compelled to cancel her Philadelphia, Baltimore and Washington engagements, but expects to make an extended tour through the South during the coming season.

Mme. Weber is the possessor of a fine Stradivarius, one of the six made for the Spanish Court; taking up her violin she played a portion from the first movement of the Second Concerto of Max Bruch, which she admires very much. The balance of tone on this instrument is so remarkable that its quality is pleasing even when played in close proximity to the listener. It is an exceptionally rare example of old Cremonese art.

Granting a fondness for the old Italian violinist-composers who have been mentioned above, Mme. Weber considers Johannes Brahms pre-eminent among the moderns.

"I have played the A Major Sonata of Brahms all over the country and his chamber music to me is one of the greatest contributions to musical literature that I know of. The Concerto, op. 77, is also a big work, and I always enjoy playing it. Modern music is reaching a point where one must exercise exact judgment in taking up new works. With the old Italian masters, Haydn, Mozart, Beethoven, the romanticists and Johannes Brahms, I have enough to arrange programs that I feel confident will interest music lovers everywhere" A. W. K.

then he sang at the Metropolitan Temple in New York, and after singing his first number was engaged immediately to give the major part of the program one week later, and has just been engaged by the same institution for a third appearance on June 24.

Cavalieri's New Triumph

PARIS, June 10.—Giordano's opera, "Siberia," had its first public performance at the Grand Opera here last night with Lina Cavalieri as *Stephana*. Mme. Cavalieri was in excellent voice and attained a marked individual success. She was overwhelmed with congratulations after the second act.

Pauline Lewey, violinist; Rica Miller, soprano, and May Mapes, pianist, gave a recital at the Star Piano Parlors, Montgomery, Ala., recently. They interpreted works by Merkel, Hubay, MacDowell, Wagner, Buck and Vieuxtemps.

An organ recital was given recently at Meredith College, Raleigh, N. C., by Dean R. Wade Brown. The program contained works by Handel, Guilmant, Spinney, Battiste, Lemare and Flagler.

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place in th' choir; so, singing' tenor as I does, I's out here catchin' cold, so I kin sing bass."—*Saturday Evening Post*.

* * *

"Why does the audience encore that fierce song?" "The audience wants to finish its private conversation."—*Toledo Blade*.

* * *

"The family in the next flat has three phonographs and four boys with toy express wagons," said Mr. Growcher's wife. "What shall we do?"

"Send for the piano tuner and ask him how much he'll take to work by the day."—*Washington Star*.

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* * *

Gladys—"The manager at the Frivolity selected twenty chorus girls in twenty minutes."

Totty—"My word! Isn't he quick at figures!"—*Variety Life*.



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MELBA'S VIEWS ON ENGLISH ENUNCIATION

ME. MELBA, who is now singing at Covent Garden, recently presented a scholarship to the annual fund value of \$150, open to sopranos, to the London Guildhall School of Music, and a week or so ago she visited the school and addressed some 350 students in the theater. At least, says the New York *Times*, she began to address them, but after reading a few words of her prepared speech she said that she had never done such a thing before in her life and couldn't start now, and handed the paper over to Landon Ronald, who read the rest of it for her. The topic selected by Mme. Melba was that of singing in English, and she dwelt on the importance of diction in song. Her remarks are worth quoting, at least in part.

"In France, Germany and Italy there are certain more or less hard and fast rules governing the expression of each language," she said. "The right way to speak the words has been thought out and formulated. It has been confirmed by tradition, and in case of dispute or misapprehension reference can be made to irrefutable authorities and the point at issue placed beyond doubt. In England, as far as I know, such felicitous conditions do not exist. The result is nothing short of lamentable. No two singers employ the same form, and it is doubtful if any two responsible teachers agree in regard to the pronunciation of every English word in song."

"To whom, then, is the young singer, anxious for the right way and eager to excel, to refer on a nice point in enunciation; or even in respect to any of the most obvious stumbling blocks the language presents? Echo answers, 'To whom?'

"The opinion is held largely that English is not a musical language, or at least not a language which lends itself felicitously to expression in music. I rather think that, for a time, I held that opinion myself. My maturer judgment and experience tell me that I was wrong, and although the English language lends itself to expression in music less readily than the Italian, it is, in that respect, at least equal to the French, and certainly superior to the German—and that the reason why I held that opinion for a time—and why others hold it still—is that the art of English enunciation, whatever it may have been in other days, of which we have no direct knowledge, has been during our own time in a very uncultivated condition. It is true that there are exceptional instances to the contrary, and that occasionally we hear our native language spoken in song with distinction and clearness; but it is, alas! equally true that our ears are tortured too frequently by mispronunciations and verbal obscurities, and at times to such an extent that it is difficult to decide in which particular language the singer is delivering his message.

Messengers of the Poet and Musician

"After all, what are we singers but the silver-voiced messengers of the poet and the musician? That is our call, that is our mission; and it would be well for us to keep it constantly and earnestly in our minds. What we should strive for is to attain as nearly to perfection as possible in the delivery of that message, sacrificing neither the musician for the poet nor the poet for the musician. If we sing a false tone or mispronounce one word we are apt to awaken the critical faculty which, consciously or unconsciously, exists in every audience; to create a spirit of unrest and destroy the burden of our message. A similar disastrous effect, of course, may be made by a miscalculation of breathing power, an inappropriate facial expression or by many another inartistic happening on the singer's part. As, however, these reflections would lead us into wider considerations than those we are prepared for to-day, let us return to the subject of English enunciation.

"I think it will be generally admitted as an ideal that the English language should be sung as it should be spoken, with just sufficient added distinctness, or one might even use the word 'exaggeration,' to counteract the obscuring effect of the singer's voice and the piano or other musical accompaniment. You have observed that I have said 'as the English language should be spoken,' and I am sure that the thought has occurred to you that the majority of people, singers and non-singers, do not habitually speak the language with justice,

distinction and grace. How many persons do you know who could read aloud a verse of poetry, or of fine prose, in a manner to include the qualities mentioned? Not many, I fear. And yet I have a strong feeling that that is what the singer should be able to do before he or she enters seriously into the training of the singing voice. In a word, if verbal enunciation were early acquired, vocal enunciation would not be so serious a stumbling block to our singers.

"She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love."

"Those words of Wordsworth are very simple, very beautiful and surely very singable; and yet, I suppose, I am not the only person present to-day who has heard them sadly mutilated in song. I have heard the word 'dove' given as 'doive,' the word 'whom' as 'oom,' and the word 'love'—a particularly long-suffering word in song, by the way—given as 'loive.' Suppose that a man—I am particularly addressing the lady students at the moment—suppose that a man, anxious to communicate with you the condition of his sentiments, were to say to you, 'I love you,' he would surely excite either your ridicule or your distrust. In any case, the exhilarating message would be dreadfully discounted by its preposterous delivery. Perhaps, if singers knew that audiences unconsciously made that discount every time the beautiful old Saxon word is mishandled in song they would make some effort to sing the word as it is spoken."

Rolling of the "Rs"

"For another example: Would any man, with the possible exception of an Irishman, address you as 'darling,' or draw your fugitive attention to the emotions of his 'hearrt,' as do singers in your concert rooms daily? In speaking 'darling' or 'heart' your tongue never curls up to touch the 'r'; then why should it in song? Consider for a moment the word 'garden.' Speak it aloud to yourself. It is a simple word of two syllables, in the pronunciation of which the tongue is practically unemployed. It is too simple a word, apparently, for a great many singers—a determined attack must be made on the unfriendly 'r' and the result is a word of three syllables, which sounds anything but English. The 'r' in garden is the third letter in a six-lettered word. It occupies the same position in the word 'forest'; but if you will speak the word 'forest' to yourself you will find that your tongue comes into active employment. I think, then, that it logically follows that when you sing 'garden' the 'r' should be passive, and that when you sing 'forest' the 'r' should be active; and I feel sure that in this, and in all that is implied in the passing examples I have ventured to give you, I shall have the approval of the eminent professors of elocution and singing who add so much luster and efficiency to this splendid school of music.

"If you wish to sing beautifully—and you all do—you must love music, and the nearer you get to music the more you will love it. If you wish to sing your native language beautifully—and you all should—you must love your native language; and the nearer you get to it the more you will love it. Aim high. Let your ambition be ever on tiptoe. Fill your minds with Shakespeare's sonnets, Keats's 'Ode to a Grecian Urn,' Shelley's 'Ode to a Skylark,' Matthew Arnold's 'Forsaken Merman,' Swinburne's 'Spring Song' in 'Atalanta,' and many other of the poetic ecstasies with which your beautiful language is so rich. Let them become the delightful companions of what might otherwise be sometimes lonely hours; learn to speak them aloud with distinction and understanding, and so enable yourselves to bring to your singing the added glory of a perfect enunciation."

Morena for Boston Symphony

Bertha Morena, the Wagnerian soprano of the Metropolitan Opera House, has just been engaged by Charles A. Ellis, of the Boston Symphony Orchestra, for two appearances with that orchestra, December 29 and 30.

Luisa Reuss-Belce, the "coach" for Bayreuth Festival singers, is about to leave Dresden and make her home in Berlin.

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HALEVY CHORUS IN NEW YORK CONCERT

Maximilian Pilzer, as Soloist, Wins an Ovation with L. M. Kramer's Society

The Halevy Singing Society, Leon M. Kramer conductor, was heard in concert at the Cooper Union Auditorium, New York City, on June 7. The soloists of the evening were Maximilian Pilzer, violin; Rivé



Maximilian Pilzer, Soloist with the Halevy Singing Society

Weinstein, contralto, and Robert R. Rinder, baritone. The program follows:

1. Schubert, "The Lord Is My Shepherd," the Chorus. 2. Wieniawski, Polonaise in D Major, Mr. Pilzer. 3. Hegar, "Gewitternacht," the Chorus. 4. Von Fielitz, (a) "Frauenwort," (b) Ergebung, Mme. Weinstein. 5. Kremsner, (a) Braune Gesellen, (b) Genee, Italian Salat, the Chorus. 6. (a) Smetana, Aus der Heimat, (b) Dittersdorf, Deutscher Tanz, (c) Drdla, Souvenir. 7. Rehfeld, Spanish Dance, Mr. Pilzer. 8. Meyerbeer, Aria, "Ach mein Sohn," Mme. Weinstein. 8. Sturm, "Columbus," Last Night.

The chorus, which numbers about forty male voices, was heard to advantage in the Twenty-third Psalm, "The Lord is My Shepherd," by Schubert, one of the most beautiful male choruses which the most spontaneous of composers wrote. The most remarkable composition presented was "Gewitternacht," by Friedrich Hegar, a composer who has practically revolution-

ized male chorus writing in Europe. This composition, which is sung *a cappella*, stands as a prominent example of choral tone coloring. Hegar is a Wagnerite in every measure he writes, blending his voices in a manner akin to the great Bayreuth master's handling of his orchestral instruments.

Maximilian Pilzer, whose success in concert during the present Winter has been noteworthy, was heard in the D Major Polonaise of Wieniawski. He played it with complete mastery, with fine tone and a technic that won instantaneous applause from the large audience. His "G" string in the B Minor section of the composition was of fine sonority, and he won an ovation at the close of the piece. After repeated recalls he responded to an encore, playing the "Humoresque" of Dvorak. In his second group, which opened with Smetana's "Aus der Heimat," he again displayed violinistic powers of a high order with temperamental force and fire and phrasing such as is rarely heard.

The Dittersdorf and Drdla pieces were also excellently played, and in the Rehfeld "Spanish Dance" Mr. Pilzer distinguished himself through his fine double-stopping and finished bowing. He was compelled to add an encore, giving Schumann's "Träumerei." His accompaniments were played most satisfactorily by Debrie Pilzer.

The chorus gave a well finished performance of Kremsner's "Braune Gesellen," which is something of a vocal Hungarian rhapsody, and scored heavily in Genée's "Italian Salat," in which one of the members of the chorus sang the tenor solo in acceptable style, Mr. Shott, who was to have sung it, not being present. It was much applauded and the latter half was encored. Mme. Weinstein sang two songs from Von Fielitz's "Eliland," with pleasing voice. She was also heard in the big aria from "The Prophet." Mr. Kramer presided at the piano for her numbers.

The program closed with a performance of Sturm's "Columbus's Last Night," a rarely heard cantata, and one that contains much interesting music. The baritone solo was sung by Mr. Rinder in good style.

Song Program by Harriet Whittier's Pupils

BOSTON, June 12.—Vocal pupils of Harriet S. Whittier gave a recital in Symphony Hall a week ago Friday evening. There were many friends and relatives present, and there was much enthusiastic applause. Accompaniments were played by Mrs. Margaret Gorham Graser. The program contained numbers by Hoffman, Nevin, Massenet, Fisher, Taylor, Clough-Leighter, Chadwick, Lehmann, Weber, Cadman, Vidal, Delibes, Rossini, Weingartner and Ponchielli. The following pupils sang: Misses Oakes, Wells, Foye, Cordingly, Blodgett, Van Dommele, Borthwick, Danforth and Berry, Mrs. Cunningham, Messrs. Mills, Holt and Mitchell. D. L. L.

Frank E. Morse's Pupils Please Boston Audience

BOSTON, June 9.—Pupils of Frank E. Morse gave a recital of choruses and songs in Steinert Hall Saturday evening before a very large audience. There was present the enthusiasm which always greets Mr. Morse's pupils when they appear in recital. Special praise is due the excellently trained chorus. Miss Shepherd is one of Mr. Morse's professional pupils who has been successful in her public work. She

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BUFFALO SINGERS WHO APPEARED IN RECITAL



Hazel Dickman, Contralto; Frances Helen Humphrey, the Buffalo Vocal Teacher (Center) and Katherine Kronenberg, Soprano

BUFFALO, N. Y., June 12.—Katherine Kronenberg, soprano, and Hazel Dickman, contralto, pupils of Frances Helen Humphrey of Buffalo, two young singers, recently gave a joint song recital at the 20th Century Club Hall, Buffalo. The local press commented in terms of warmest praise on their work. The program follows:

Duet, "Across the Still Lagoon," Logé, Miss Kronenberg, Miss Dickman; "A Fors' è lui, Sempre Libera," "Traviata," Verdi, Miss Kronenberg; "O Ma Lyre Immortel," ("Sapho"), Gounod, Miss Dickman; (a) "Spring's Singing," MacFadden, (b) "Hark! Hark! the Lark!" Schubert, Miss Kronenberg; Berceuse, Bruneau, Miss Dickman; "Gretchen am Spinnrade," Schubert, Miss Kronenberg; Una voce poco fe ("Il Barbiere di Seville"), Rossini, Miss Dickman; (a) Nocturne, Saint-Saëns, (b) Serenade, Pierne, Miss Kronenberg; (a) Istar, Spross, (b) La Danza, Chadwick, Miss Dickman; Duet, "Sous le dome épais ("Lakmé"), Délibes, Miss Kronenberg and Miss Dickman. Accompanist, Clara M. Diehl.

D. L. L.

Alexander and Lilli Petschnikoff were invited to the royal palace during their recent visit to Rome.

Bassi Repeats London Success as "Johnsson" in "The Girl"

LONDON, June 5.—Amedeo Bassi who repeated his admirable impersonation of the Western bandit, *Dick Johnson*, when "The Girl of the Golden West" had its second performance at Covent Garden, Thursday night, has left for Rome, to appear in the same opera there. Mr. Bassi has made a remarkable success of this rôle in this city, and on Thursday night, as at the *première*, May 23, was given repeated recalls after the second and third acts, the applause reaching its culmination after the third act, which is peculiarly that of the tenor. This third act pleased London more than either of the other two, although the whole opera is considered a success.

Pupils of Miss Watkins' piano school, Dallas, Tex., gave a recital on June 8. A long and interesting program was well performed.

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NEW CLUB FOR CHAMBER MUSIC IN LOS ANGELES

String Quintet Makes Its Bow—Musical Forces of City Still Active Despite Lateness of Season

LOS ANGELES, June 6.—Los Angeles musical societies are preparing for their final concerts to take place this month at the Auditorium, managed by L. E. Behnur. The latter half of this month will be rich in local musical events. The Ellis club hopes to have Arthur Foote as an attraction at its final concert, as he will be in Berkeley at that time.

A new string quintet club has been formed by Edwin H. Clark, violin; W. A. Clark (son of former Senator W. A. Clark) violin; Carl Angeloty, viola; Mrs. Menasco, cello, and Thomas Wilde, piano. It is called the Saint-Saëns Club. At its first concert, given at the Woman's Club, Mrs. Catherine Shank, soprano, was soloist. The program was classic in selections and showed the high ideals of the performers.

At its last concert at Blanchard Hall the Brahms Quintet played Mozart's D Minor string quartet, a Dvôrak quintet and a violin duet by the latter composer, Leah Trapp, contralto, was the soloist and W. Edson Strobridge the pianist.

Charles F. Edson is to make one of the principal addresses at the meeting of the California State Music Teachers' Convention, July 5, 6 and 7. He is president of the Teachers' Association of the Southern part of the State. Others to be heard include Arthur Foote, Calvin B. Cady, Pierre Douillet, George Kruger and Herman Perlet.

Minnie Hance Owen, formerly well known as a contralto in Los Angeles, has returned after years of absence, during which she has been soloist at Rutgers Presbyterian church and the Brick church in New York. She will re-enter the local professional field.

Earl Anthony and Harry Auracher announce that they will produce a new opera of their own writing called "The Pearl Maiden." They have engaged Agnes Cain Brown to sing the title rôle. She is the wife of Harry Girard, composed of "The Alaskan."

Arthur Alexander, organist-tenor, gave another of his interesting recitals at the Ebell Club Monday. Von Fielitz's song cycle, "Eliland," was the chief number and was followed by French and German songs. Mr. Alexander ably accompanies his own singing.

Director Mitchell, of the Long Beach Philharmonic Society, prepared an excellent program for the concert of that club, given June 6. The soloists were Mmes. Wiseman and Harriman and A. S. Parmley, as well as the DeIribula string trio, of Los Angeles. This society is doing much for the musical atmosphere of the Los Angeles suburb.

W. F. G.

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thusiasm, applauded the excellent works of the singers. The program included such numbers as "Mutterliebe," by Voigt, "Der Bard" and "Loreley," by Silcher; "Jägerwerben" by Wenger and "Mein alte Kentucky Heim," by Foster. The feature of the afternoon was the singing of the "Song of the Victory of the Germans" by Abt, to a poem of Félix Dahn, glorifying the victory of Arnim over the Romans. This was a distinct achievement to which the audience fairly rose with a great outburst of applause for Mr. Fiqué and the singers.

Victor Herbert to Be "Doctor of Music"

PHILADELPHIA, June 11.—Victor Herbert, the composer, is to receive the degree of Doctor of Music from Villanova College next Wednesday. This will be the first time he has received such a degree.



Paul Dufault

PAUL DUFALD'S RECITAL

His Pupils Do Him Credit in a Well Selected Program

The pupils of Paul Dufault were heard in a recital at Studio Hall, New York, on Wednesday evening, June 7. They sang with much success the following program:

"Vous Dansez Marquise," Lemaire; "When Song Is Sweet," Sans Souci; "Goodbye," Tosti; "Myra," Clutsam; "Gather the Roses," Sans Souci; "Mavourneen," M. R. Lang; "Vision Fugitive," Massenet; "I Am Not Fair," Tosti; "The Bird and the Rose," Horrocks; "Obstination," Fontenailles; "Gloria," Peccia; "Bergerettes" of the XVIII Century, Wekerlin; "Beloved It Is Morn," Aylwaid.

Those who took part were: Mary Boylan, Grace Parker, E. P. Palmer, Mrs. Charles

H. Lord, Irene Hopping, Edna Aubrey, Joseph Martel, Mrs. E. W. Clark, Mabel Eberth, Nadia L'Engle, Edward Kinsey, Miss M. R. Carpenter and Mrs. Grace Noyes. While most of the pupils are practically beginners, having studied only about a year, they acquitted themselves with credit. Their enunciation and phrasing were of a high order and gives evidence that they had received excellent training. Joseph Martel, who has a voice of unusual power and beauty of tone, rendered Massenet's "Vision Fugitive" with great ease. Mrs. Grace Noyes sang "Beloved, it is Morn," by Aylwaid, with feeling and musically understanding. Mr. Dufault contributed to the evening's pleasure with "Le Baiser," by Goring Thomas, "Invictus" by Huhn, and "Boat Song" by Harriet Ware. His singing was a delight and he was loudly applauded by the large gathering. Edith Griffing proved an excellent accompanist.

Youthful Boston Oratorio Singers Prove Efficiency in Two Cantatas

BOSTON, June 12.—The oratorio class of Stephen Townsend, the Boston teacher, gave a concert in Jordan Hall last Wednesday evening under Mr. Townsend's direction, performing Sullivan's "The Golden Legend" and Coleridge-Taylor's "Hiawatha's Departure." The class had the assistance of J. Arthur Colburn, pianist, and Frank S. Adams, organist. The soloists in the first work were Lillian Beatey, Marguerite Harding, Charles Mandeville, George S. Dane, Frank Morrow. In "Hiawatha's Departure," Mary Harger, soprano, John E. Daniels, tenor, and Dr. Arthur Gould, baritone, were the soloists. Miss Harger gave a particularly artistic performance of her part, and, in fact, all of the soloists were efficient in every particular of good singing. These concerts by Mr. Townsend's class, which comprises a chorus of seventy voices, have become annual affairs, and are remarkable exhibitions of what a teacher can accomplish. They attract widespread attention. Every seat was occupied and many stood during Wednesday's performance. D. L. L.

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The first of the series of park concerts to be given by the United German Singers of Brooklyn, under the direction of Carl Fiqué, brought many thousands of music lovers to Prospect Park on Sunday afternoon, June 4. A chorus of 550 voices responded to Mr. Fiqué's baton.

The imposing army of singers was stationed on a stand erected especially for their use in front of that occupied by the Twenty-third Regiment Band, while the vast crowd of people below, with great en-

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DOCTOR'S DEGREE FOR W. C. CARL

University of New York Confers Honor Upon a Well-Known American Organist

WILLIAM C. CARL, organist and director of the music in the Old First Presbyterian Church, and director of the Guilmant Organ School, had the honorary degree of Doctor of Music conferred upon him by the University of New York Wednesday afternoon, June 7, at their 79th annual commencement.

One of Dr. Carl's associates who received honorary degrees was the Rev. Dr. John Henry Jowett, of the Fifth Avenue Presbyterian Church. The candidates were presented by Dr. George Alexander, president of the University Council, who described Dr. Carl as "organist of the First Presbyterian Church of New York City, director of Guilmant Organ School, distinguished member of the American Guild of Organists, composer and interpreter of music of international repute." The degree was conferred by John Henry MacCracken, acting chancellor.

This is the seventh time in the history of the University that the degree has been given. First, in 1855, to Dr. Lowell Mason, and the last time in 1883.

Two years ago the French Government honored Dr. Carl with the decoration of Officier de l'Instruction Publique and made him a member of the Académie Française.

Dr. Carl is a native of New Jersey and began the study of music at the age of seven. The first five years were directed by his sister, Fannie C. Carl, who was followed in turn by Lydia B. Crane, Frank L. Sealy, Madeleine Schiller (piano) and Samuel P. Warren at Grace Church, New York. His first position as organist was held at the age of fourteen and three years later he went to the First Presbyterian Church, Newark, N. J., where he remained nearly eight years. While there he gave several series of organ recitals and began his work as a concert organist. In 1890 he resigned and left for Paris to study with Felix Alexandre Guilmant. M. Guilmant took an interest in his American pupil from the start, and this ripened into a friendship which had existed for the past twenty-one years. M. Guilmant accepted the presidency of the Guilmant Organ School founded by Dr. Carl in 1899, which he held until his death, March 29, and gave in writing to Dr. Carl his famous method of organ playing and teaching—a legacy which he is the only one to possess. He is now writing the life of the great French organist.

Dr. Carl has entered upon his twentieth year as organist and director of the music in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York (Rev.

Earl Cartwright's Crowded Season

BOSTON, June 12.—Earl Cartwright, the baritone, has closed a busy season during which he has had many concert and recital engagements throughout the East. During May he sang at five concerts in New Jersey, and on the 17th was one of the soloists at a concert of the Narragansett Choral Society of Peacedale, R. I., Jules Jordan, conductor, when Elgar's "Caractacus" was given. On the 18th he sang in a miscellaneous concert at Roslindale, Mass., and on the 23d and 24th was a soloist at the annual music festival in Keene, N. H., singing in selections from "Elijah" and in a performance in concert form of "Aida." On May 25 Mr. Cartwright was soloist at a performance of Coleridge-Taylor's "Hiawatha" at Waltham, Mass. Mr. Cartwright has spent considerable of his time in New York this season, having had an apartment there with Lambert Murphy, the tenor. He plans to go to his Summer home in Portland, Ind., about July 1, and will return to Boston in the early Fall.

D. L. L.

Mme. Schoen-René to Teach in Berlin During Summer

BERLIN, June 3.—Mme. A. E. Schoen-René, of whose pupils so many have attained high positions on the operatic stage, announces that she will stay in Berlin this Summer, as many of her pupils who have been singing in opera are anxious to coach with her. These include Mme. Daniela, of the Vienna Opera; George Meader, of the Stuttgart Royal Opera; Gustav Dranisch, of the Darmstadt Royal Opera, and W. B. Piersal, of the Berlin Royal Opera. A number of singers and singing teachers from America will also coach with her during the Summer.

D. L. L.

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Dr. Howard Duffield, pastor). Over 140 free organ recitals have been given, including those devoted to French, English, Italian, German and American composers—Bach, Handel, Guilmant, Berlioz, Saint-Saëns and several "Parsifal" programs.

He conducted the music at the memorial service to Queen Victoria in the Old First Church; President McKinley, Hudson-Fulton service, and the 250th anniversary of the adoption of the Westminster standards.

At the "Old First" he has brought forward a large number of the works of the early writers in all forms of ecclesiastical music, including those of Palestrina, Victoria, Orlando di Lassus, Eccard, Purcell and the Cantatas by Bach. Many composers have dedicated works to him including Guilmant, Salomé, Dubois, Gigout, Bonnet, Deshayes, Renaud, MacMaster, Claussmann, Loret, Selby, Hollins, Wolstenholme, Callaerts, Lemare, Rousseau, and the Baron de la Tombelle.

Four transcontinental tours have been made, and he was the first concert organist to play in the Klondyke, Alaska. He traveled with the Taft party in Japan and made a study of the music of the Orient. Many of the large organs throughout the country have been inaugurated by him.

Dr. Carl has appeared as soloist with the Theodore Thomas Orchestra, New York Symphony (Walter Damrosch), Worcester Music Festival (Carl Zerrahn), Emil Paur Symphony, Musical Art Society (Frank Damrosch), Bagby Musical (Albert Morris Bagby), Apollo Club (William R. Chapman).

Dr. Carl has played recitals at Yale, Columbia, Vassar, Allegheny, Lake Erie, Ohio Wesleyan and many of the large colleges. He has played at Edinburgh (Scotland) International Exposition, Stockholm (Sweden), Chicago World's Fair, Philadelphia, St. Louis, Pan-American, Nashville and Charleston Expositions, Crystal Palace, Queen's Hall, London (Henry J. Wood) and frequently in Paris, including the residence of M. Menier and the Villa Guilmant. He is author of the Decennial Te Deum, numerous organ pieces, songs, 30 Postludes for the Organ, Masterpieces for the Organ, Master Studies for the Organ and Novelties for the Organ (2 books).

Dr. Carl is also a founder and warden of the American Guild of Organists, president of the Guilmant Club and member of St. Wilfred Club, International Society of Musicians, Fraternal Society of Musicians, and National Association of Organists.

Success of Mrs. Clara Tippett's Pupils in Maine and Massachusetts

BOSTON, June 12.—Ethelynde Smith, soprano, of Portland, has been engaged to sing at the next Maine Music Festival. She is a pupil at the Portland studio of Mrs. Clara Tippett, the Boston teacher. Harry Hodson, baritone, another pupil at the Portland studio of Mrs. Tippett, sang with success at memorial services at the Unitarian Church, Watertown, Mass., a week ago Tuesday and in the evening sang at a musical at the home of F. H. Beebe of Beacon street. Florence Paige Kimball, soprano, one of the pupils at Mrs. Tippett's Boston studio, has been engaged this Spring to sing at the Central Congregational Church.

D. L. L.

Boris Hambourg Arranging New 'Cello Music

Boris Hambourg, the 'cellist, has just made an arrangement for 'cello of Paganini's "Witches Dance." It will be a big technical tour de force, and Mr. Hambourg hopes to play it in America next season. He has also just sold three of his arrangements of unknown eighteenth century Italian pieces to Schirmer. These pieces were received with much favor when Mr. Hambourg played them here last Winter.

Georges Barrère on European Sojourn

Georges Barrère, the flutist of the New York Symphony Orchestra, sailed for Europe on the *Bretagne* Saturday, June 10. Mr. Barrère has been touring with the Damrosch organization and played solos in Jacksonville, Fla., Spartanburg, S. C., Savannah, Ga., Nashville, Tenn., and Houston, Tex. Mr. Barrère will be heard with the orchestra again next season.

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His "René" in "Masked Ball" at Komische Oper Applauded as Supremely Artistic Performance—Repeats His Success as "Scarpia"—Mme. Korolewicz Scores Brilliant Success as "Amelia" in the Verdi Opera

BERLIN, May 25.—The Monday performance of "Un Ballo in Maschera," in the Italian Opera Stagione, drew a full house to the Komische Oper, as was to be expected, with two such celebrities as Pasquale Amato, whose performance as *Scarpia* on Saturday had already captured Berliners, and Mme. Jeanne Korolewicz in the two leading parts of *René* and *Amelia*. The rôle of *René* is generally considered a test for a baritone's vocal accomplishments, and, accepting this view, Amato must be looked upon as a not easily comparable star among baritones. The aria in the fourth act was a masterpiece of vocal proficiency—a supremely artistic blending of word, gesture and tone into one convincing effect which transported the entire house into a state of such enthusiasm that a continuation of the performance was for the time impossible. Many another singer would have repeated the number two and three times. Not so Amato, who, in spite of the deafening applause that followed his magnificent rendition, could not be induced to do that, which in itself must be considered inartistic. For this he deserves our thanks as well as our admiration. Amato interpreted the entire part with such compelling force that *René* became the central figure of the entire performance. His noble baritone was under such complete control and displayed so much sensuous tone beauty that none among that vast audience could have remained unmoved.

Of the magnificent vocal material of Mme. Korolewicz a great many Americans are no doubt familiar from her appearances at the Chicago Opera. Sufficient to say that this splendid voice was probably never heard to better advantage than on Monday evening. With her vocal superiority she combines a superb stage presence and an interpretative dramatic ability superior by far to that of most opera singers. It was consequently but natural that her *Amelia* proved a performance of such charm that it called forth the enthusiasm of the entire house.

Jean Nadolovitch, as *Riccardo*, sang as best he was able. His tenor had moments of excellent effect; but his manner of singing was too variable. His desire to create extraordinary dramatic effects frequently leads him into purposeless exaggerations. The very successful performance was

conducted by Kapellmeister van Reznicek with dash and finish, and the orchestra itself, which played with precision and tonal effectiveness, deserves a great deal of the



Alberto Jonás, the Spanish-American Pianist, Who Has Just Been Decorated with the Red Cross of Spain

credit for this important evening of the Italian season.

The Tuesday evening repetition of "Tosca" in the Italian Stagione was looked forward to with widespread interest, as the title rôle was to be sung by Mlle. Agnes Borgo and *Cavaradossi* by Jean Laffitte, both of the Paris Grand Opéra. *Scarpia* was again incomparably impersonated by Pasquale Amato, who, after the second act, was called and recalled amidst a tumultuous applause, accompanied by the waving of handkerchiefs and loud cheers above, which many shouts of "Auf Wiedersehen!" were heard. But the two other guests also came in for a large share of the general applause and enthusiasm.

Mlle. Borgo, who had come here with the reputation of being an excellent Wagner singer, proved herself an artist with splendid vocal means and a pronounced personality, full of life and passionate

temperament. Her impersonation of *Tosca* diverged considerably from that of most artists. She characterized her as a beautiful cat of whose sharp claws it is wise to beware. The *Scarpia* on Tuesday evening had no easy task with his victim. Mlle. Borgo's voice is a voluminous dramatic soprano, which, especially in the head voice, possesses a distinct charm. The French school is evident in every phase of her rendition. After hearing German singers for the greater part, one must take time to become accustomed to this school of tone production; but the silvery sweetness of Mlle. Borgo's material was bound to assert its effect.

Leon Laffitte has a rarely voluptuous lyric tenor that in many parts resembles that of Caruso. He is a tenor to whom the term "bel canto" is not foreign. His style of dramatic interpretation, like Mlle. Borgo's, bears evidence of the French school, with all its merits and drawbacks. Less self-conscious elegance and a more natural deportment might be advisable. The general impression of Laffitte's *Cavaradossi*, however, was that of a singer of unusual vocal means and ability. After the performance it was said that M. Laffitte sang *Cavaradossi* for the first time on this occasion and for this we extend him sincerest compliments.

The Eichelberg Conservatory, Paul Elgers director, founded in 1891, has been consolidated with the Ochs Conservatory, and the institutes will be continued under the name of "Ochs-Eichelberg Conservatory."

Alberto Jonás, the piano virtuoso, has been honored by the Spanish Government with the decoration of the Red Cross of Spain, a distinction conceded as well deserved, because of the fame he has attained not only as a Spanish pianist, but as one of the great ones of the world. Jonas

is one of the most successful pianists and teachers in Berlin. Florence Hübner gained remarkable successes as soloist with the Walter Damrosch Orchestra and also



Claudia Albright, Contralto, Who Has Been Engaged for the San Carlo Opera Company for Next Season

with the Minneapolis Symphony Orchestra. Carl Beutel, director of the piano department in the Indianapolis Conservatory of Music, appeared successfully in concerts in the Western States. David Berlino, Lydia Hoffmann and L. Leslie Loth made their public debuts in Berlin, Leipsic and Görlitz this season with striking success, and Iris de Caixas-Rego achieved splendid successes in the principal cities of Australia. Jonas appeared himself in twenty-eight concerts this season.

Arthur Van Eweyk, the Dutch-American bass-baritone, who will tour America during the coming season from November to April, intends making Chicago his headquarters. There, as also in Milwaukee, Mr. Van Eweyk will give instruction to a limited number of pupils, making a specialty of German lieder and oratorio. Mr. Van Eweyk is a Milwaukeean by birth, but has resided in Europe for the last twenty years, giving concerts in all European centers.

Claudia Albright, last season the first contralto at the Bremen Stadttheater, has been engaged as principal contralto of the Carl Rosa Opera Company for the coming season. Miss Albright will begin her engagement on September 4, making her first appearance in London. O. P. JACOB.

A New Berlin Cartoon of Rudolf Ganz, the Pianist, Who Will Tour the United States Next Season

is one of those few virtuosos who have acquired fame through their pupils as well as themselves, and this year he has no less than twelve artist pupils appearing successfully in public. Elsa von Grave (his wife) appeared in thirty-five concerts throughout Germany and Austria, including Berlin, Vienna, Leipsic, Dresden, Hamburg, Breslau, Hanover, etc. Pepito Ariola gave ninety-five concerts in the United States and has been a sensation whenever he appeared. Alfred Calzin played this season in seventy-eight concerts throughout the Union, this being his third American tour, and he is engaged for next season for a hundred concerts. Wynni Pyle, whose remarkable success in Berlin, Leipsic, Halle, Magdeburg and elsewhere have often been recorded here, again won new laurels in Germany. Sybella Clayton gained brilliant successes with orchestra in Salt Lake City. She will be heard next season in Berlin again with the Philharmonic Orchestra. Elsa Rau has achieved numerous successes in music centers and

Lilla Ormond for Boston Symphony

Charles A. Ellis, manager of the Boston Symphony Orchestra, has just engaged Lilla Ormond, mezzo-soprano, from R. E. Johnston, for three appearances with that orchestra on October 31, November 16 and April 2.

A society of Wagner enthusiasts has recently been organized in Copenhagen.

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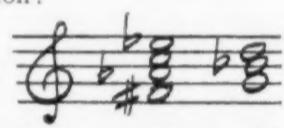
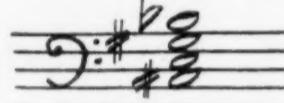
The Genius of Bernhard Ziehn

To the Editor of MUSICAL AMERICA:

Theodore Thomas once remarked: "I have met one man from whom I can always learn: Bernhard Ziehn." And, as unqualified praise has been given this great theorist—doubtless, the greatest living—by such men as Hans von Bülow, Otto Lessmann, Robert Franz, Prof. Dr. Heinrich Reimann, Eugen d'Albert, Ferruccio Busoni and scores of others, it seems, now, time to draw the attention of our young composers and musicians to this great man, who has made America (Chicago) his home of adoption for nearly forty years and is nearly seventy years of age. That he is not better known among the younger musicians is because he has worked these many years—like the true German scientist—quietly and without seeking praise or notice and is now giving to us works which, if taken as a foundation for our musical art by men of talent, can place America on a plane with Europe. So many noted German periodicals have published works by and of this great man that we should carry on the work, thus duly honoring the man who has done so much for us. I add a part of an article which cannot fail to interest every musician in this country.

Concerning the first chord in Bruckner's Ninth Symphony (article appearing in the *Allgemein Musik-Zeitung*, Nov. 28-29 to July 10-17, 1903, by Bernhard Ziehn, in answer to Dr. Carl Grunsky's criticism on the first hearing of above work, Dr. Grunsky declared the first chord in said symphony to be a "unicum."

Ziehn answers: "The said chord is no 'unicum.' As far back as 440 years an English king (Henry VI) consoled himself with this chord. It may then have been a 'unicum,' but since Pergolese and Seb. Bach it appears less seldom. Has no one noticed that the opposing chord in 'Tristan und Isolde' is the same? That it can be found in works by our greatest musicians is, also, well known, and in the symmetrical inversion: appears in works by Caldara, Mozart, Beethoven, Heller and Bruckner."



Ziehn's work on Harmony (Harmonielehre) has been published for years in Germany and we now have it as "Manual of Harmony" in English. Within a month another invaluable work of his, "Five and Six Part Harmonies," is to appear. I do not mention priceless works of his on Canon-writing and other branches of musical art still in manuscript. We are a busy people and have little time, often, for that which is not loudly heralded. But we are an appreciative people and the writer is sure these few words will be hailed with joy by all those interested in our future.

is chairman of this committee, known as the "State Song Committee," and an inquiry directed to him at Jefferson City, Mo., will give any one further details.—Ed. MUSICAL AMERICA.]

A DISCIPLE.

Daniel Gregory Mason and Grieg

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper it was reported that I had told one of my classes at Columbia that Grieg's music would not be heard in ten years. Such a statement as that, had I made it, could do no harm to the reputation of a master like Grieg, and your more intelligent readers will guess that I did not make it; but for the sake of those who might be misled, and for my own satisfaction, I hope that you will print this disclaimer of so foolish and futile a remark.

Yours truly,

DANIEL GREGORY MASON.

Pittsfield, Mass., June 7, 1911.

[The information on which the statement referred to was based was obtained from a student in Mr. Mason's class at Columbia University. Further investigation of the matter has shown that Mr. Mason did not say "ten years," but said that "in a short time Grieg's music would not be heard." The occasion on which the remark was said to be made was a lecture on Beethoven. Mr. Mason gave the reasons why Beethoven would last as long as music was cultivated as an art. He spoke of the wealth of melodic invention of the master, his great ideas, and then cited Grieg as an example of paucity of ideas, short themes and the like. The statement referred to was then made. Mr. Mason's views on Grieg are to be found in his book, "From Grieg to Brahms," in which he says: "He (Grieg) has neither the depth of passion nor the intellectual grasp needed to make music in the grand style." In speaking of the reasons why Grieg's works should decline rather than advance he says: "In the first place, his interest had been from the first concentrated on personal expression. In the second place, charmed by the exotic qualities of Norwegian music, a quality that he found also in his own nature, he adopted the native idiom with eagerness and spent the years most composers devote to learning the musical language in acquiring—a dialect. Thirdly, his mind was of the type which cares much for beauty of ornament—even more, perhaps, than for a highly wrought harmony of line and form.]

The Missouri State Song Composition

To the Editor of MUSICAL AMERICA:

Last August I noticed in a number of Missouri journals that the State of Missouri was to offer a prize of one thousand dollars for a State anthem, the contest to close October 31. Will you kindly state in MUSICAL AMERICA if the prize has been awarded, and to whom?

ALFRED M. LYNES.

[Below will be found a copy of the words by Lizzie Chambers Hull, which were awarded one-half of the prize of \$1,000 for the Missouri State Song. The contest, we believe, is still open for the music, which must be written to these words. The prize of \$500 will be given to the successful composer. Prof. Pommer

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to establish artists' recital courses in fifty towns between New York and Denver, and his agents are now out booking and listing these towns.

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to MUSICAL AMERICA. "There are hundreds of clubs in the country which have never had the courage to bring big artists to their towns on account of the expense of the high fee which artists have been obliged to demand. By booking our artists and attractions in a series over our 'circuit' we are doing so at a tremendous saving of railroad fare. We are simply giving our patrons the benefit of the saving and enabling them to take on the very best artists at a cost within their means. This is a new departure in the management of artists, but one that other managers are bound to come to sooner or later."

MISSOURI.
I.
Missouri, fair, we bring to thee
Hearts full of love and loyalty;
Thou central star, thou brightest gem
Of all the brilliant diadem—
Missouri.

Chorus.
Then lift your voice and join the throng
That swells her praise in joyful song,
Till earth and sky reverberate;
Our own, our dear, our grand old State—
Missouri.

II.
She came, a compromise, for peace;
Her prayer is still that strife may cease;
She mourned her blue, wept o'er her gray,
When, side by side, in death they lay—
Missouri.

Chorus.
III.
Nor North, nor South, nor East, nor West,
But part of each—of each the best.
Come, homeless one, come to her call;
Her arms are stretched to shelter all—
Missouri.

A NEW NEW YORK AGENCY

Bradford Mills Locates American Musical Bureau Here

Bradford Mills, an enterprising Western musical manager, has located in New York. Last year Mr. Mills organized the American Musical Bureau and began, in a quiet way, to build up a line of connections throughout the Middle West, gradually extending his territory until he had outlined a comprehensive plan of operation. In addition to placing engagements for individual artists Mr. Mills booked the St. Paul Symphony Orchestra for a four weeks' tour through the Middle West.

For the coming season he has arranged

Helen Waldo Soloist at Jamesburg (N. J.) Choral Society Concert

JAMESBURG, N. J., June 10.—The third annual concert of the Jamesburg Choral Society took place in Lang's Hall on the evening of June 7. The soloist was Helen Waldo, contralto. The chorus, under the direction of Arthur L. Judson, gave in admirable style Alex's "The Night Is Peaceful," a number from Cowen's "Rose Maiden," Schumann's "Gypsy Life," Kremer's "Hymn of Thanks," and three numbers from Mendelssohn's "Hymn of Praise." The work of the organization was received with much enthusiasm. Miss Waldo was also liberally applauded for her rendering of a number of children's songs and some others by Ware, Schneider, Rogers and Homer.

H. F. P.

As successor to Margarete Preuse-Matznauer, who is coming to the Metropolitan, the Munich Court Opera has engaged Eva Knoch-Clairemont of the Brunswick Court Opera as first contralto.

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COMPOSER LOEFFLER'S UNIQUE CONCERT

A Program of Master-Works in Appropriate Environments—Franck Quintet Thrillingly Performed with Five Players in Each String Part—Mr. Loeffler's Curious Song Called "Homage"

BOSTON, June 10.—There are brave compositions designed primarily for the concert hall, the blazing lights, the rustle and the crashing applause of the multitude, and there are great masterpieces seldom heard to the utmost advantage, because they require nature for adequate environment or the calm and sanctity of a place of worship. To Mr. Charles Martin Loeffler some fortunate ones of Boston and surrounding villages are indebted for the rare privileges of hearing such compositions in an appropriate place. Mr. Loeffler lives and composes at Medfield, Mass., and, last Wednesday evening, the 7th, he directed a concert of compositions by Franck, Fauré, Leroux, Loeffler, d'Indy, Monsigny, Bach and certain Gregorian chants sung by boys trained by him for that purpose. On one of the most beautiful evenings of the season a few groups of people descended from the train at the station, a half hour out of Boston, and drove or followed the country road to the town of Medfield proper. There some automobiles puffed before the little Church of St. Edward and a large placard on a tree announced that a concert was about to take place for the benefit of that church, the public being admitted. Those who took part were twenty string players whom Mr. Loeffler directed, including the American String Quartet, Gertrude Marshall, first violinist, and others of the most promising violin pupils of Mr. Loeffler: Heinrich Gebhard, pianist; Mrs. J. S. Fay, Jr.; Edward Ballantine. The Franck Quintet, perhaps the most inspired and perfect masterpiece in the literature of chamber music, headed the program, and its effect may be imagined, played before the altar and the gleaming candles, under the crucifix and the image of the Virgin, by twenty string players instead of four. While strictly within the field of chamber music this noble work is of such symphonic proportions that the giving of five players

to each of the four string parts more than justified itself. Certainly the music had not before sounded with such magnificent sonority and richness of color. The performance was of a kind that would be nearly impossible to duplicate in concert halls. There is hardly to be found a better authority for the interpretation of Franck's music than Mr. Loeffler, who secured admirably exact fulfilment of his wishes by the players. Similarly, Mr. Gebhard played the piano part as one might expect of a musician and a pianist of very high attainments, who has absorbed from Mr. Loeffler and from five performances of the quintet all of its inner sentiment; who gave a performance masterly from every point of view, a performance which all pianists should have been permitted to hear. This most impressive and impassioned music has seldom indeed had more effect and it towered above everything else that came after. Four exceptional masters of their instruments might have obtained here and there a more ethereal pianissimo, a still more subtle nuance; but as it was the performance was almost incredibly sensitive and faithful to every thought and characteristic of the composer and overwhelming at the moments of climax. If this composition could be played by a body of instrumentalists, all of them great Catholics as well as consummate musicians, there is no telling to what heights the music would rise. But Franck's supreme achievement was heard, at least, in the only fit place for it—a church—and he who directed its performance was one whom none of the secrets of the music have escaped.

After this Mrs. Fay sang Fauré's "Prière," a becomingly simple song, for nothing of greater pretension could hope to exist by the side of the Quintet and Leroux's song, "Le Nile," for which Miss Marshall played a musically accompaniment. Probably the latter song was intended as a sop to Cerberus, the laymen who were there, for in content it was obviously below all the rest of the program; and then Miss Fay sang one of the most singular compositions which have yet come

from the pen of the singular Mr. Loeffler.

This song was entitled "Homage," and it is unfortunate that since the time of its singing the writer has been unable to learn its text, for much might then be explained. The impression was that Mr. Loeffler was indulging in a few private ironies. Was he making fun of Mr. Loeffler or of a certain pious gentleman present? It was mentioned, in advance of the performance, that the new music was to be such as would delight the angels in heaven. The song commenced innocently enough; in fact, in a manner misleading. The hearer jumped to the conclusion that Mr. Loeffler intended to forswear six-toned scales and all resultant harmonies and delight the devout with some simple and refreshing melody. But, behold, before ten bars had gone by the wanton malice of the piano. There suddenly began a succession of heaven knows what jiggling and skipping and quipping on the keyboard, and above was to be heard, at intervals, the exclamations of the singer, "Je t'aime, je t'aime." Clever is no word for that accompaniment. James Huneker once remarked that sedition could be incorporated in the walls of a symphony. What Mr. Loeffler incorporated in the walls of his song is for the present a mystery, and from the faces about it was evidently at least as much of a mystery to the befuddled audience. If applause had been allowed they would doubtless have applauded, for had they not been told that Mr. Loeffler was a great composer? But I would like to know of a bigger piece of musical impudence!

There followed a fine performance of a fine movement; the Ballade from d'Indy's string quartet, which is not, perhaps, wholly free from precedents established by Franck. The boys sang some impressive music, a "Resurrexi," "Hæc Dies," "Alleluia," "Victriae Paschali," "Ecce Nomen Domini," over a fine organ accompaniment. A merry Rigaudon, by Monsigny, was played as the collection proceeded; then Mrs. Fay sang the beautiful "Panis Angelicus" of Franck, arranged for strings, piano and organ in an artistic manner, and the concert came to an end with the introduction to Bach's 20th cantata, "We Thank Thee, O Lord." The church was packed. O. D.

Rome Enthusiastic Over Puccini's "Girl"

ROME, June 12.—Puccini's opera, "The Girl of the Golden West," was greeted with great enthusiasm to-night on the occasion of its first performance in Italy. Puccini, Toscanini and the principals in the company were called many times before the curtain. The scenery lent by the Boston Opera Company was greatly admired. The story of the opera was acknowledged to be strongly dramatic, but was nevertheless considered too American to suit Italian music. King Victor Emmanuel and the Queen were among the most enthusiastic auditors, who applauded Puccini and his interpreters.

Ginsburg Pupil Scores in Austria

Giacomo Ginsburg, the New York vocal instructor, has just received word from his pupil, Max Friedman, a tenor, to the effect that the latter appeared with tremendous success as *Faust* in the opera house at Olmutz, Austria. Mr. Friedman studied with Mr. Ginsburg for three and one-half years in New York.

Fryer to Spend Summer with Leschetizky

Nathan Fryer, pianist, who has lived in retirement in Berlin for the past eighteen months, has been invited by his great master, Leschetizky, to accompany him to Ischl and stay with him during the whole of the latter's vacation.

COMMENCEMENT WEEK AT THE N. E. CONSERVATORY

Graduates Represent Practically Every State in the Union and Some from Foreign Lands

BOSTON, June 12.—Commencement week at the New England Conservatory of Music will open with a reception to the graduating class by Mr. and Mrs. Eben D. Jordan at the Country Club to-morrow and will be followed on Wednesday evening by the annual concert by members of the graduating class. Thursday evening the junior-senior banquet will take place at eight o'clock and Friday evening the senior reception will take place in Recital Hall. Monday afternoon, June 10, the class-day exercises will be held in Jordan Hall and will be followed on Tuesday afternoon at 2:30 by the commencement exercises of the graduating class in the same hall. The annual alumni reunion and banquet will be held at the Conservatory at 7 o'clock in the evening, Tuesday, June 20.

The graduates of the class of 1911 represent practically every State and Territory in the Union and some foreign countries and the class is larger in number than that of last year. The school is closing the most successful year in its history by a large number in total registration and the past year also marked some changes and additions to the members of the faculty, with also some additions to the curriculum.

The last year also marked the receipt by the Conservatory of another magnificent gift from Eben D. Jordan, this time in the shape of a large lot of land adjoining the Conservatory buildings, valued at over \$30,000, upon which new buildings will be erected in the near future to take care of the large increase in the needs of the school.

D. L. L.

Horatio Connell with the Philadelphia Orchestra

Haensel & Jones, managers, announce the engagement of Horatio Connell, the baritone, who has had a great success this season, for two concerts with the Philadelphia Orchestra next season. These engagements come as a recognition of the greatly increasing reputation of Mr. Connell as an artist of musicianly attainments and fine vocal qualities.

Hallen Beaufort Returning to America

Hallen Beaufort, a Canadian baritone who has been singing at the Opéra Comique, in Paris, sailed from Cherbourg this week for New York, on the *Olympic*, to remain in the United States until January. He will make a concert and recital tour in this country, having already been engaged to appear in several cities. Vancouver, B. C., is his home town.

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CHAUTAUQUA MUSIC PROGRAM ANNOUNCED

Series of Ambitious Choral Concerts to Be Given with Educational Courses

The principal musical events of the coming season at Chautauqua, N. Y., will be the performance on July 12 of Charles Wakefield Cadman's song cycle, "The Morning of the Year;" on July 17 of Rossini's "Stabat Mater" and the second part of Gounod's "Redemption;" on July 21 of Haydn's "Creation," and on July 28 of Rossini's "Moses in Egypt."

On August 2 Bruno Huhn's song cycle, "The Divan," will be sung; on August 4, Bruch's "Fair Ellen" and Gade's "Crusaders;" on August 14, Coleridge-Taylor's "Hiawatha," and on August 16 Carl Busch's Cantata, "May."

The soloists for July will be Frances Fisher Hosea, soprano, of New York; Marian Van Duyn, of Ohio, contralto; Edward Shippen Van Leer, of Philadelphia, tenor, and Edmund A. Jahn, the New York basso.

In August will appear Marie Stapleton Murray, of Pittsburg, soprano; Rose Bryant, the New York contralto; Oscar Lehmann, the Baltimore tenor, and Marcus Kellerman, the New York basso. Special organ recitals will be given by Henry B. Vincent, Professor Weldon, of Toronto, and Samuel A. Baldwin, of New York.

At the Chautauqua Summer School of Music courses will be given in public school music, by Arthur Hallam; theory and analysis, by Ernest Hutcheson, the pianist; mandolin, guitar and banjo by Myron Bickford; piano by Ernest Hutcheson and Eliza McC. Woods and Mrs. E. T. Tobey; organ by Henry E. Vincent; voice by Frank Croxton, Charles Washburn and Frederick Shattuck; violin, by Sol Marccoson.

Ferdinand Rudolph, Famous "Beckmesser" Dies

BERLIN, June 5.—Ferdinand Rudolph, who was known throughout Germany as Beckmesser in "Die Meistersinger," has just died at Wiesbaden. Beckmesser was the one part with which he was customarily associated and he furnished a striking instance of the extent to which Ger-

man singers often specialize. He had sung the part in Bayreuth and most of the other leading opera houses of Germany. From 1872 to 1894 he sang at the Royal Opera at Wiesbaden, his retirement from the stage taking place in 1904.

WON LAURELS ON TOUR

Charles Hargreaves Appeared Successfully with Orchestra and in Recital



Charles Hargreaves, Tenor Soloist on Tour of the Minneapolis Orchestra

Charles Hargreaves, the tenor, who has been touring with the Minneapolis Symphony Orchestra during the past ten weeks, has achieved emphatic success on all occasions. The critics of different cities have been unanimous in their praise of his voice, musicianship and personality. His numbers have included many of the well-known operatic arias and he has, on several occasions, given a whole song recital preceding the orchestral appearances at some of the festivals. His success in these instances has been as pronounced as his singing with orchestra. Mr. Hargreaves will continue under the management of Eugene Kuester.

A French musician has undertaken to arrange all the Beethoven pianoforte sonatas as trios for pianoforte, violin and cello.

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WAGNER PROGRAM FOR KANSAS CITY

Damrosch Orchestra and Soloists
Close Local Series—The
Week's Recitals

KANSAS CITY, Mo., June 10.—The New York Symphony Orchestra, under the direction of Walter Damrosch, gave the closing concert of the season in the Woodward-Mitchell series on Friday afternoon. This orchestra has always been a favorite with Kansas City audiences and was given a hearty reception. A Wagner program was given, embracing selections from seven operas. Three of the foremost soloists of America assisted. Florence Hinkle's glorious voice was heard in an aria from "Tannhäuser," Christine Miller sang the "Träume" from "Tristan and Isolde" and Arthur Middleton's selection was "Wotan's Farewell" from "Die Walküre."

Some excellent recitals have been given the past week. Sarah Ellen Barnes, one of our prominent pianists who spent last season in Boston with Mme. Helen Hopekirk, was heard for the first time since her return on Tuesday afternoon. Among her numbers were the Sonata Pathétique by Beethoven, a Chopin valse and Berceuse, "Sundown" by Hopekirk, Kaun's "Arabesque," Valse in A flat by Arensky, and Bourée Breton by Maret. Miss Barnes is versatile in interpretative powers. The sonata was given a broad and intellectual reading, while nothing could have been more tender than the Berceuse. The Bourée was played in the lively spirit of the dance. Altogether her program was most interesting.

Helen Wadsworth, one of the artist pupils of Mrs. Carl Busch, gave her recital in the Casino on Saturday night. She gave an excellent reading of the Schumann Carnival, two selections from Carl Busch's "Rocky Mountain Sketches," composed last summer, and a Liszt Rhapsody. Gladys Baldwin, a graduate in the violin department at the Conservatory, Blanche Wolf and Minerva Gillies, pianists, have given recitals of a high standard. M. R. W.

Anna Groff-Bryant Entertains in Chicago

CHICAGO, June 12.—An interesting and largely attended musical and dramatic entertainment was given by the pupils of the Anna Groff-Bryant Institute of the New American School of Vocal Art last Friday evening in the assembly rooms of the Fine Arts building.

Anna Groff-Bryant, founder of the school, believes in the "rounded out system of education." This program included a dramatic sketch, "The Kleptomaniac," acted intelligently. The same pupils of this class during the coming week will present a vocal program.

Cadman's "Sayonara," a Japanese romance, was beautifully vocalized by Mrs.

Beers-Holmes, who subsequently sang Schumann and Brahms numbers in German and gave the Bell Song from "Lakmé" in artistic fashion. Her last group of songs included seven short songs by Thomas Henschel, Lang, Salter, Haesche, LaForge and MacFadyen. The song program had a charming incidental divertissement in a Spanish dance. Eugen Skaaden gave two selections by Sinding, the Etude in A Flat and Etude in D Flat, in fine style. Excellent accompaniments for all songs were furnished by Mrs. Margaretha Thomsen-Moore. C. E. N.

CHICAGO PIANO STUDENTS

Interesting Recital by Pupils of Mary Wood Chase's School

CHICAGO, June 12.—The fourth annual concert was given last Friday evening by the Mary Wood Chase School of Artistic Piano Playing in the Music Hall of the Fine Arts Building. The character of the program, as well as the quality of the performance, reflected credit upon all concerned.

Amanda Jorgensen played Chopin's Nocturne, op. 15, and Liszt's Etude in F Minor, in brilliant fashion. She was succeeded by Emma Menke, who played Brahms's Ballad in E Major and Lund's Ballad in C Major.

An excellent reading of Grieg's Ballad, op. 24, was given by Lella Noell and Chopin's Ballad, op. 52, was presented by Mildred Morrison. Margaret Tiffany displayed her versatility in two Schumann selections and the Scherzo from MacDowell's "Sonata Tragica." Grace Sieberling played Mendelssohn's Prelude in E Minor and Chopin's Ballad, op. 38.

Louise Richardson added much to the interest of the concert by her Chopin readings, selecting the Etude, op. 25, No. 8, and Ballad, op. 38. Floral tributes were numerous and the audience was large and enthusiastic. C. E. N.

Milwaukee and Chicago Choirs to Join in Handel's "Samson"

MILWAUKEE, June 12.—Milwaukee is promised its first presentation of the oratorio "Samson," by a chorus of 500 or more voices, during the 1911-1912 season. The A Capella Chorus, which gave this city its first rendition of "The Messiah" in the German in its entirety as its gala offering during the 1910-1911 season, will join with the Chicago Singverein in presenting the other Handel work. Professor William Boeppler, director of A Capella, is also leader of the Chicago Singverein, and it is his idea to combine the two leading German choral organizations of Chicago and Milwaukee in a grand presentation of "Samson." It will be one of the most ambitious undertakings in the history of A Capella. The Milwaukee presentation will be given in the Auditorium and the Chicago rendition in one of the large concert halls there. At the annual meeting of the A Capella William H. Graebner was re-elected president and all other officers were similarly honored. August Kringle is vice-president; Martin Keller, corresponding secretary; Theodore Dammann, treasurer; Karl A. Graner, historian, and R. B. Breutmann, librarian. M. N. S.

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AMERICAN OPERA HOUSE FOR PARIS

George J. Gould and H. W. Taft
Behind Plan to Erect Imposing Building

PARIS, June 10.—There is a new plan to build an American opera house in Paris. A few years ago a similar project was started, but soon dropped. J. P. Morgan and W. K. Vanderbilt were said to have been interested in the earlier scheme, and the new one has behind it Henry W. Taft of New York, brother of President Taft, and George J. Gould. Though not at first regarded seriously, it looks now as though this later venture would really come to something.

A site for the building has been selected midway between the Place de l'Opéra and the Madeleine, in the middle of the block between the Rue Scribe and the Rue Caumartin, fronting on what will be known as the Square Edward VII. An imposing structure will be erected and will require two years before completion. Just what sort of a company will be installed in the new establishment is causing a good deal of speculation in musical circles here.

MARION GREEN'S CHORUS

Sunday Evening Club Concludes Successful Season in Chicago

CHICAGO, June 12.—The Sunday Evening Club, organized and conducted by Marion Green, is one of the most active singing organizations in the West. It concluded its services last week with a splendid concert in Orchestra Hall, giving a fine account of itself chorally, exceptionally good solos being given by Mrs. Mabel Sharp-Herdien, Rose Lutiger Gannon, John B.

FORMER FOOTBALL HERO NOW A CONCERT FAVORITE

SOME singers say that exercise is bad for the throat, and, consequently, for the voice. Clifford Cairns, the basso-cantante who distinguished himself last year by singing twice with the Boston Handel and Haydn Society, feels differently. Mr. Cairns is an athlete and holds that exercise such as has been indulged in by the singer before starting his profession may be continued afterward.

Not so many years ago the name "Cairns" was associated with some rather remarkable runs on the football field and a number of goals kicked from the field in the vicinity of the forty-five yard line. "Cliff" Cairns formed the habit, in those days, of running sundry yards carrying half the opposing football team on most of his frame of six-foot-three.

Mr. Cairns admitted, a few days ago, when pinned in a corner, that "hitting the line" is not as hard, sometimes, as hitting



Clifford Cairns

Miller and Marion Green, who conducted the chorus. During the past season Director Green has kept his choral body down to sixty, but in the Fall he will augment it to eighty voices.

The members have been carefully selected and no religious service or semi-religious service in the city has more interesting or worthy musical programs than the ones provided by this organization. Last week Mr. Green and his wife brought their thirty-foot cruiser from Muskegon, Mich., to this city by way of electric. Later

the note in just the way the public wants it. However, judging from the invitations extended to Mr. Cairns to return to the places where he sang last season—not to mention the new music centers where he will be heard this season for the first time—he must have hit the notes in a manner that won public approval.

The management of the Worcester Festival has just engaged the young basso to sing the solo part in the Beethoven Mass on September 28.

Those who know pronounce the Cairns voice one of sympathy, of good manly fiber and telling quality. These folk, likewise, assert that Mr. Cairns has temperament, restraint, intelligence and judgment.

Mr. Cairns is still a young man in his art, but he has gone a considerable distance and his recognition has been justly won through work ably performed. Last year, besides appearing with the Handel and Haydn on the two occasions, previously mentioned, Mr. Cairns won sufficient popularity to result in three other engagements within a comparatively short time.

Elsewhere, in the United States, Mr. Cairns demonstrated his gifts and his abilities that he is a singer to be reckoned with as well as a man whose personality attracts. He will be heard in New York during the coming season in recital when his capacities will be put to further test.

in the week he sang the leading rôle of *Christoforous* in Tabor, Ia. Mr. Green and his wife will make a trip from this point by way of various canals and short waterways to the Mississippi and thence to the Gulf. C. E. N.

Poor Sense of Appreciation

[From the Westminster Gazette.]

In the current *Monthly Paper* of St. Anne's, Soho, the clergy congratulate their flock that the offertories at the Passion music services were this year "singularly free from buttons, counterfeit coins, tokens, debased foreign coins and other miscellaneous items," but regret to record that "many people who had the best seats in the church passed the plate as if it were an infectious object. Nowhere, as many secular journals have pointed out, can Bach's sublime Passion music be heard to such advantage as in the church which was the first in England to produce it. Yet we suppose if people wished to hear it in a concert hall they would not think of paying less than a shilling." But the collections at St. Anne's seem more satisfactory than in a Southard church, where the offertory recently contained a peppermint sweet wrapped up in paper, on which was written, "Please give this to the old chap with the bad cough."

Paderevski has just ended a series of three recitals in Paris.

"POP" CONCERTS ON NEW THEATER ROOF

Elliott Schenck Announces Plan to Entertain New York Music-Lovers This Summer

Elliott Schenck, for the past two years musical director of the New Theater Company, has completed arrangements to give a series of popular-priced orchestral concerts on the roof of that theater, now known as the Century, this Summer.

The spacious roof-garden of the Sixty-second street playhouse is known only to those who have attended the few receptions given there since the opening of the theater. It has not hitherto been opened to the public. One-half of it is under cover, surrounded by glass doors and windows on three sides, that will be thrown open during favorable weather. The other half is an open air terrace overlooking Central Park. Here tables and chairs will be placed and light refreshments of all kinds served.

For music lovers a few hundred seats away from the tables will be reserved. Four elevators will be used to carry the public to and from the roof.

The concerts will be under Mr. Schenck's personal management and direction, and an orchestra of fifty pieces will perform under his leadership. The New Theater Orchestra of forty men, which has been playing together for two seasons, will form its nucleus.

Popular, operatic and symphonic music, with soloists, when occasion permits, will constitute the programs. No opening date has yet been decided upon, but an army of men are at work now on the roof-garden.

"Chinaman Hates a Piano"

The fascinations of an untrammeled life in New York had lured other Chinese servants away from Western families who had migrated with their retinue to New York, but John of the banker's family had remained faithful through two years of metropolitan temptations. At last he gave notice and refused to tell why. Finally the manager of an employment agency offered a solution of John's defection. "It is because your little girl has got big enough to practise on the piano," he said. "John can't stand that. A Chinaman hates a piano. It takes a good deal to upset Chinese nerves, but a piano is capable of completing the job most effectually. Heretofore there has been but little piano playing in your house; now that there is a prospect of several hours of practice every day John clears out. We have that trouble with all Chinese servants. There are many Western families in New York who would like Chinese help, but as soon as an otherwise willing servant learns that there is a piano in the house he declines the job."

New York Sun.

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FOREIGN INVASION OF PARIS

Managers Realize Public's Interest in Music That Is Not French—Activities of Americans Abroad

No. 11 SPONTINI, PARIS, June 5.—The fine Summer weather has put new life in the hearts of professional as well as tradespeople, and again has courage had a new birth in the breast of the musician, for the latter class constitutes a large per cent. of the Paris population, foreign or otherwise. Every one is wearing new clothes, half the world is taking the air in auto or cab, people are adding to their bill of fare in restaurants, and the general rejoicing is manifest in animation of movement and brightness of faces of those we meet.

Concerts and musical happenings are generally over with the month of May, but this year some of the best performances are yet to come.

While the capital of the French has been known to be more or less cosmopolitan in art, in music matters it has ever been intensely French. At the theater and opera one has been sure to listen to things essentially French, not only in score but in scene, and French atmosphere hung heavily over all.

After the success of the Russian opera, two years ago, managers began to learn that the public was broad enough to see merit in works outside the Latin composers and to appreciate the fine points thereof. The season of American opera—as it was called—at the Châtelet last June, opened the eyes of impresarios and those connected with the opera here as to what was going on in the new country across the seas. Since then there has been a continuous performance of foreign works and compositions, with distinct success of each. One of the big theaters here has just announced that as a novelty *une saison française* will be begun at the house. For the next month there will be a great influx of foreigners, and the management argues that people coming from home for a vacation do not wish to see and hear things they are quite familiar with in their own land.

Of foreign works, Spanish operas seem to lead at the moment. "Don Quixote," of Massenet, is still enjoying a successful run at the Gaieté, also "Don Carlos," of Verdi. Six months ago "Habana," by Raoul Laparra, was given. Recently the Opéra Comique produced Laparra's "La Jota," and now the latest musical wonder is Maurice Ravel's musical farce, "L'Heure Espagnol," produced at the same time as Massenet's two-year-old "Thérèse" at the Opéra Comique.

Ravel's Spanish Rhapsody is known in all cities, certainly in New York, and the ingenious composer's opera only adds to his fame as a prodigious master of orchestral inventions and eccentricities. "L'Heure Espagnol" is not a sensational drama as is "La Jota." It is a piquant and charming little comedy in the style of the ancient *opéra bouffe* of the Italians. The singers recite rather than sing, and the attention of all musicians is riveted upon the comical and ingenious orchestration which rivals that of Richard Strauss's.

This little one-act opera should have a fine career, though its cleverness is only fully revealed to a thorough student of music and one interested in orchestration particularly.

Gabriel d'Annunzio's French drama, "St. Sebastian," has been performed with preludes and scenic music of Claude Debussy. The drama has come in for more comment than the accompanying music, which does not appear to have excited even

the most ardent or "habitual" admirers of the French composer.

The Russian opera began a week ago and is in full swing, as is also the performances of the Ballets Russes. "Siberia," a work in three acts by Giordano, will be given in a few days at the Opéra with Lina Cavalieri as *Stephania*.

The majority of the soloists of the day such as Ysaye, Pugno, Kreisler, Foerster and Thibaud have made their annual appearance in giving good concerts. Those to come will surely hold the interest of the musical world until vacation season hurries people out of Paris. The Grand Opéra will present for the first time in its entirety the "Ring of the Nibelung," hitherto performed in Paris one at a time, "Rheingold" one season, "Walküre" the next, etc.

Before his departure for Buenos Ayres, Albert Carré signed a contract for another seven years' management of the Opéra Comique. There have been rumors for a long time that Carré would accept management of the Grand Opéra once his period at the Opéra Comique expired. It is a cause for regret that Carré could not take the management of both houses under control. Then the public would have better music, better voices, more discretion in the choice of operas. As every one knows, the Grand Opéra has been shaky for years, some people accusing the unsettled condition of the government for the state of affairs, others holding the stockholders and the long train of graft and protégés as the natural following.

On Tuesday of this week Mme. Berthelot de la Boileverie (née Beers, of New York) gave a pleasant entertainment at her villa in Auteuil, in the form of "An Hour with Russian Music." The musicians were Mme. Mellot Joubert of the Opéra Comique, M. Fabert of the Opéra, and Thuel Burnham, pianist. The latter musician is an American who for the present is making his home in Paris, attracting other musicians by his splendid technic and interpretation. Mr. Burnham may be one of those who will give a concert late in June.

Mme. Regina de Sales has recently moved into the private hotel formerly occupied by United States Ambassador Porter and family. Interesting matinées in the way of auditions have been heard in the splendid music room all season, and Mme. de Sales has decided to remain in Paris all Summer. A lovely large garden is a part of the property in the rue de Villejust, and this musician is one of the many people who have found that one can be far more comfortable in one's home in warm months than traveling or in trying to be at ease in crowded hotels at spas and seaside resorts.

The Countess de Rodellic de Porzic (née de Trobriande, of New Orleans, one of the hostesses of Paris), closed her salons for the season last week with a brilliant matinée, at which she herself played a large part on the program. All Paris in all its elegance and distinction was represented. Debussy was present, accompanying the Countess in several songs, and Reynaldo Hahn also sat at the piano, while the hostess interpreted half a dozen of his songs. The two other singers were members of the Grand Opéra.

The American Men's Club, which died a natural death two years ago, has in a measure been resurrected in a little reading room on the Boulevard Montparnasse. The room is nicely furnished and equipped by various philanthropic Americans, of which Paris is full; good reading matter is placed upon the tables and all that is necessary for membership is for a young man to pay the price of an admittance key. Every

few weeks informal musicales are given in the room. One of these took place on Friday evening, the participants being Gertrude Van Winkle and Florence Todd, J. H. Duval and Ralph Speed, all Americans.

LEONORA S. RAINES.

OMAHA ENJOYS MUSIC BY DANISH STUDENTS

Visiting Chorus Gives City's Final Concert of the Season—Singers Entertained Socially

OMAHA, NEB., June 10.—Omaha has been so fortunate as to be one of the cities visited by the Danish Student Singers of the Royal University of Copenhagen, S. Levysohn, conductor. Two concerts were given here, at both of which the Orpheum Theater was packed almost to overflowing and the enthusiasm was tremendous. Several social functions were given during the stay of the Student Singers. They richly earned the honors conferred upon them by the finish of their vocal work. This chorus of fifty male voices has acquired a perfect ensemble, great dynamic variety and remarkable beauty of tone. Its work is characterized by deep earnestness and an apparent lack of the fun-loving spirit so unbound in American college glee clubs. Humorous songs were few and far between, but of the few a setting of Nursery Rhymes by Grieg, with the occasional wail of a melancholy cat, was ludicrous in the extreme. As soloists Olaf Holboel and Helge Miessen both made deep impressions, the former by the extreme beauty of his pure tenor voice and the latter by the rich, sonorous quality of his baritone.

Not the least noteworthy feature of the work of the chorus was its accompaniment work, which was not humming, as practised in this country, but by which was produced the effect of wood-winds and even brasses.

This concert brought to a close the musical season here, though one or two sporadic concerts are planned for the Summer. However, with June weather records already broken by the mercury rising to 102, official report, these events are anticipated with no uncontrollable enthusiasm.

Evelyn Hopper has already announced, for next season, a course of concerts which will include many of the leading artists of the world.

E. L. W.

SAN FRANCISCO MUSIC

Notable Convention Programmed for State Teachers' Association

SAN FRANCISCO, June 6.—At the last meeting of the Music Teachers' Association of California, held in Century Hall to-day, a program was arranged for the first annual convention which is to take place in this city July 5, 6 and 7. The three days' session will be filled with lectures, concerts, organ, piano and vocal recitals. Such prominent musicians as Charles Farwell Edson, Arthur Foote, Anna Miller-Wood, Marie Witherow, Charles Wakefield Cadman, Dr. H. J. Stewart and Georg Kruger will assist in making the sessions a success.

At the close of to-day's business meeting a new quintet composed by Herman Perlet was played by William Hoffman, violin, Genario Saldivar, violin; N. Firestone, viola; W. Villapando, cello, and the composer at the piano.

The Francis Hamlin String Quartet, assisted by Bertha Arents, soprano, gave a recital Wednesday afternoon in Oakland. The quartet is composed of W. B. Rickey, Francis Hamlin, Malin Langstroth and John Coombs. Edith Allen and Nellie E. Capenter were the pianists.

The Cecilia Choral Club, under its able director, Percy A. R. Dow, closed its fifth season Friday night in M. E. Auditorium. The program consisted of part songs and the cantata, "The Death of Minnehaha," by S. Coleridge-Taylor. The work of the chorus was creditable and maintained the high standard of the organization. The assisting soloists were Zilpha Ruggles-Jenkins, soprano, and James E. Ziegler, baritone.

R. S.

WILL BE KUBELIK'S FINAL TOUR HERE

Violinist Coming Early in Season to Begin Farewell Series of Concerts

F. C. Whitney announces the farewell American tour of the renowned violinist, Jan Kubelik, for the season of 1911-12, opening in New York City about the middle of October, probably Oct. 15-22, at the Hippodrome.

Concerts will be given in all the principal cities of the United States and Canada, special tours being planned for the Canadian Northwest, Pacific Coast, Southwest and South, extending up to April, 1912, when he sails for South America.

Subsequent engagements will fill all his time up to 1915, when he proposes to retire from active work (or touring), confining his efforts to the Continent, so that this tour will be the last opportunity American music lovers will have of hearing this artist.

Kubelik's first American tour was made in 1900-1, and he has since made two others, all meeting with the most marked success.

Since his last American engagement in 1907-8 Kubelik has been to many countries and his record of triumphs has been still further added to.

His engagements during the present Spring season, 1911, in Paris and London, have shown that he still retains his remarkable hold on the public of these cities, the largest auditoriums in all cases having been crowded to the doors. Eight thousand people attended the first London concert May 28 at Royal Albert Hall and over 6,000 at the Trocadéro in Paris two weeks earlier. The press of both cities unanimously expressed the greatest delight and surprise at the development in his art, the wonderful technic being still retained, and in addition, saying there was a depth of feeling, heart interest and temperament displayed, which only time and experience could give to an already wonderfully endowed artist.

As the production of "Rosenkavalier," the new Richard Strauss comic opera, and his other operatic enterprises in England and America, will take most of Mr. Whitney's time, the details of the Kubelik tour will be in the hands of H. G. Snow, who has been associated with all of the previous Kubelik engagements in America.

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Students

Two pupils of the Ziegler Institute for Normal Singing, Emma Nagel, soprano, and Rebecca Dubbs, contralto, demonstrated on Wednesday evening, June 7, at the Waldorf-Astoria, the excellence of the instruction given and its value as a preparation for opera.

Though the program included an ambitious selection of songs for each pupil, the important feature of the program was the presentation, in costume and with some scenery, of the first scene from Humperdinck's "Hänsel und Gretel." Perhaps the most striking thing about the work of these two pupils in this operatic excerpt was their preparedness for the dramatic demands of the scene. It is an especial feature of the Ziegler School that each pupil shall have such training in acting, dancing, stage deportment—everything that goes to give poise, so that they will be prepared for stage as well as concert work. This feature of the instruction was most apparent, throughout the program, and reflected great credit on Mme. Ziegler.

The rendition of the various songs on the program showed many vocal excellencies. The method of tone production was pure and the voices well developed, while the enunciation, in English as well as the other languages, clear and understandable. If Mme. Ziegler has proved nothing more than that English is singable by pupils she has accomplished much.

The two pupils attracted a large audience and were well received, being recalled many times. This program is but the first



—Photo by Mishkin
Emma Nagel as "Gretel" and Rebecca Dubbs as "Hänsel"

of a series which it is expected will demonstrate the value of this normal method of singing, and much may be expected from the work of the school next year.

win was rendered in a wonderfully charming manner and the entire number had to be repeated. George Harris captivated the audience by his finished and masterly style in the aria, "Celeste Aida," and Mme. Rothwell-Wolff held her audience almost breathless during her rendition of "One Fine Day" from "Madama Butterfly." From the opening number the "Sakuntala" overture, to the grand finale, "The Entrance of the Gods into Valhalla," from the "Rheingold," the program was a delight and was a perfect close to the most brilliant musical season Erie has ever had. E. M.

Medal Winners in Chicago Musical College

CHICAGO, June 12.—Winners of the diamond, gold and silver medals in the various departments of the Chicago Musical College have just been announced for the year now closing. The winners of the diamond medals were: Alexander H. Revell, medal in the piano department, J. Francis Connors, Edwin A. Potter; medal vocal department, Mabelle Daly; composition, Daisy Heist; school of expression, Margaret Redfield. All of the preceding were post graduates. In the graduating class the W. W. Kimball medal went to Agatha Langrich; the Rev. Dr. Thomas diamond medal, in the vocal department, went to Mrs. R. S. Nathan; violin department, Carl Schulte; school of expression, Florence Harris; school of acting, Gerda Henius. In the teachers' certificate class, the following received diamond medals: Dr. F. Ziegfeld medal, piano department, Belle Tannenbaum; Hon. Richard S. Tuthill medal, vocal department, Mrs. Marion Hobbs; violin department, Rose Vitto; seventh grade piano, Agnes Blafka; violin, Willard Osborne. More than forty gold and silver medals exclusive of those mentioned were also awarded.

Henri M. Barron Back in New York

Henri M. Barron, the Russian-American tenor who several years ago was identified with the Savage and Aborn English Grand Opera Companies in America, and who the past two years has been singing in Italy, will spend the Summer with relatives in America, returning in the Autumn for engagements in European theaters. Mr. Barron has been pronounced by the Italian critics as one of the few very promising young tenors on the Italian stage to-day.

Victor Harris on European Holiday

Victor Harris, the well-known vocal teacher, coach and composer, sailed for Europe aboard the *Adriatic* on June 12. He will take a well-earned holiday, remaining abroad until the middle of September, at any rate. During his stay he

will do no work, but will rest from the arduous Winter's work which he has just completed. He will motor in France during July, while August will be given over to shooting and fishing in Scotland.

SING IN CANADA FESTIVAL

Martha Clodius Wins Success with Bispham in Sackville Concerts

Martha Clodius, soprano, has just completed a successful tour with the Bostonia Sextet Club, of Boston, through Canada. The engagements included such cities as Sackville, where there was a two days' festival, Chatham, St. John, Truro, Bridgewater, Liverpool and Wolfville.

Mrs. Clodius, who is one of the younger singer of New York, has a beautiful voice and a musicianship which are winning her a place as one of the foremost American concert sopranos. Her success on this tour was shown by the numerous encores and by the extensive criticism given. Especial mention must be made of her attractive quality of tone and the intelligent manner in which she presented her songs. At the Sackville Festival Mrs. Clodius was, with Mr. Bispham, the assisting artist, and acquitted herself with much credit. On this occasion she won such an ovation that she was recalled many times, and finally complimented to add to her program numbers.

W. R. Anderson to Manage the Manhattan Ladies' Quartet

The Manhattan Ladies' Quartet, an organization that is well known both in this country and Europe, announces that it will be under the management of Walter R. Anderson the coming season. In 1909 this quartet made a tour of Europe that was a pronounced artistic and financial success, and since that time the organization has been frequently heard in this country. The members are individually of much musical ability and rank high as soloists, while their perfection as an ensemble club is remarkable. Under Mr. Anderson's management they will tour this country extensively, and will in all probabilities undertake another concert tour of Europe.

Hattie Clapper Morris to Attend Coronation

Hattie Clapper Morris, the vocal teacher, who is not only known as a former singer but also as the teacher of Margaret Keyes and Julia Strakosch, and many others equally celebrated, sailed on Saturday to attend the coronation. While in England she will be the guest of friends socially prominent. In London she will be joined by Miss Keyes, who is now abroad for a Summer's rest after a tremendous season, and will also take charge of the vocal training of Miss Strakosch's sister, who has musical ambitions. This will be the only pupil she will accept, since her season in New York was so heavy as to make an entire rest imperative.

Bowery Grand Opera *Transferred to Broadway

The New Grand Opera Company transferred its operations from the Bowery to Broadway on Monday night last, when it opened an engagement at Daly's Theater. "Aida" was the bill, and it was very creditably performed under Conductor Josiah Zuro, who repeated the success so well earned on the East Side. The principals all did well. Dianetta Alwina was *Aida*; Alice Gentle, *Amneris*, and Carlo Cartica, *Rhadames*. "Cavalleria Rusticana," "Pagliacci" and the ballet, "Dance of the Hours," from "La Gioconda," constituted Tuesday night's triple bill. The audiences were of good size and enthusiastic.

Croxton Quartet Engaged for the Indiana Teachers' Association

The Croxton Quartet, of which Frank Croxton, the baritone, is director, the other members being Reed Miller, Nevada Van der Veer and Agnes Kimball, has been engaged for a concert before the Indiana State Teachers' Association, at their annual convention, on June 27, 28, 29 and 30.

Shattuck with Damrosch Orchestra

Walter Damrosch, conductor of the New York Symphony Orchestra, has engaged Arthur Shattuck, the pianist, to appear as soloist at the regular symphony concert to be given at the Century Theater, New York, Sunday afternoon, December 10.

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WELCOME ORCHESTRA AT CLOSE OF TOUR

Oberhoffer, His Men and Soloists Appear in Minneapolis, After Long Trip

MINNEAPOLIS, MINN., June 10.—The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, gave a concert last Wednesday evening at the Auditorium before breaking up for the season and marking the close of the most successful tour the orchestra has ever taken. For ten weeks the orchestra has been through the West and South, giving generally two concerts a day, winning new honors everywhere.

When Mr. Oberhoffer stepped out on the platform he was given a most enthusiastic welcome by the large audience and at the close of the opening march the applause was so continuous that Mr. Oberhoffer had the men rise and acknowledge the welcome.

Minneapolis audiences had not before heard the road organization, which consists of fifty men, and the fine work the orchestra did in every number proved gratifying.

An interesting number on the program was the "Introduction to Act III" of Victor Herbert's opera "Natoma." This was the first opportunity Minneapolis has had of hearing any of the new opera and the general verdict was very complimentary to the composer.

The orchestra gave a very smooth and finished performance of the overture "The Merry Wives of Windsor," by Nicolai, and was obliged to respond to an encore. In fact, encores were demanded several times during the evening and Mr. Oberhoffer relaxed all rules, giving them very generously. One encore was the "Serenade" composed by Richard Czerwonky, the concertmeister, of which Mr. Czerwonky played the solo part. Other composers represented were Glazounow, Goldmark and Mendelssohn.

The soloists who have been on the tour with the orchestra also appeared at the home-coming concert. Marcus Kellerman, the basso, was suffering with a severe cold, but sang with dramatic fervor the "Two Grenadiers," by Schumann; Genevieve Wheat, the contralto, sang "Die Lorelei," by Liszt, and for an encore gave the "Flower Song" from Faust. Charles Hargreaves displayed a most promising tenor voice of warmth and color, singing "Che Gelida Manina" from "La Bohème." Lucile Tewksbury, who has a fine soprano voice, sang the "Ave Maria" from Dudley Buck's "Cross of Fire" and Musetta's Waltz Song from "La Bohème" for an encore.

An impromptu reception was held after the concert and Mr. Oberhoffer and his men received the congratulations of friends over the successful season just finished. Souvenirs of the trip were also distributed among the men.

E. B.

Master Music Studios Summer School in Europe

Mrs. M. Duble-Scheele, pianist and director of the Master Music Studios, and a party of instructors and students numbering about twenty, sailed on Tuesday, on the *New Amsterdam*, for a short trip on the Mediterranean and a four months' season of Summer study in the Schloss Orth, Gmunden, Austria. Mrs. Scheele has inaugurated this season the plan of conducting her Summer classes in Europe, and will undoubtedly continue to do so on a large scale during succeeding seasons. For next year it is planned to take the entire Schloss Orth. There will be school and visiting artist recitals during the Summer besides interesting excursions in the surrounding country.

Templeton Streator's Chorus in Concert

The most successful commencement of the Barnard School for Girls took place in New York on June 1. The musical part of the program was under the direction of Templeton Streator, who has charge of the music at the school. The chorus, under Mr. Streator, gave an excellent account of itself, and the entire musical program was the best ever given at any of the commencement exercises.

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KATHLEEN PARLOW



Helen Kittle, pupil of Lawrence Robbins, has been chosen organist of the Third Church of Christ, Scientist, in Kansas City, Mo.

The Manhattan Ladies' Quartet has by no means completed its season. Engagements in New York on July 2 and 3 are on their schedule.

Mrs. Jennie Schultz, accompanied by her pupil and assistant teacher, Edna Forsythe, left Kansas City, Mo., Wednesday for London, to spend the Summer in study with Mme. Blanche Marchesi.

The Festival Quartet is the name of a new musical organization just organized in Pittsburgh. It is composed of Emma J. Bauman, soprano; Ida Mae Heatley, contralto; David Stephens, tenor, and T. Clifford Wilkins, baritone.

A concert was given at St. Paul's Church, Kansas City, Mo., on Tuesday afternoon of last week by Louise Parker, pianist; Mrs. Arthur Brookfield, soprano; Reginald Davidson, baritone, and Claud Rader, violinist.

Among the recent choir engagements announced in Pittsburgh are Edith Schultz, of Sunbury, Pa., contralto at the Knoxville Presbyterian Church, and Harry Yahres, tenor at the Sixth Presbyterian Church. Both are pupils of William M. Stevenson.

A recital of songs was given in Albaugh's Theater, Baltimore, Md., on the evening of June 8 by the pupils of Harry Montandon Smith. Solos, duos and choruses by Hoffmann, Speaks, Denza, Nevin, Offenbach, Verdi, Marzo, Nessler and Sullivan constituted the program.

The new Summer home of the Arion Singing Society, of Baltimore, on Wilkins avenue, that city, was dedicated recently in the presence of more than 1000 persons. The society sang a number of choruses under the direction of David S. Melamet, musical director.

Harriot Eudora Barrows, soprano soloist and teacher, of Providence, gave a song recital in New York recently at the Burritt Studios, assisted by William J. Stone, accompanist. Her group of songs in English included selections by Hammond, Whelpley, Leighter, Schneider, Allitsen and Saar.

Amateur performers of Westchester County, New York, appeared in a production of an operetta called "The Little Deutscher," by Edward Kinney, given at Porchester, June 9. The composer conducted an orchestra of musicians from the Broadway Theater, New York.

An invitation musicale was given in Providence, June 6, by Mrs. Walter A. Peck and Caroline L. Peck, who introduced Claudia Rhea Fournier in a song recital. Mme. Fournier possesses a contralto voice of wide range and excellent quality and her songs were well rendered. Gene Ware assisted at the piano.

John H. Cromie, Jr., organist and choir-master of St. Paul's P. E. Church, Camden, N. J., gave Mauder's and Dubois's oratorios recently with the male choir. Mr. Cromie will fill a number of engagements this Summer at Ventnor and Atlantic City, N. J., and will establish his studio at the former place.

The cantata, "Under the Palms," was given at the Druid Park Baptist Church, Baltimore, recently, under the direction of F. H. Townsend. There was a chorus of forty voices and the soloists were Mrs. Farinbolt, Bessie Leigh, Mrs. J. H. White, Bernice Calvert, Frank Bien, Alder Kries and J. P. Townsend.

The music school of which Mrs. Anne Gilbreth Cross is director, in Providence,

inaugurated a Summer course of six weeks June 5. The pianoforte department is in charge of Mrs. Cross; violin, Mary Ellis, pupil of Joachim and Carl Markes, and violoncello, Leonard Smith, cellist in the Manchester, Eng., Orchestra.

Violin pupils of Raymond L. Meyers gave a recital in the First M. E. Church, Philadelphia, Pa., on May 10. Music by Schumann, Elgar, Dancla, Raff, Beethoven, Handel and de Bériot was heard. The students were assisted by the Pupils' Symphony Orchestra, which played, among other things, Haydn's "Surprise" Symphony.

Gertrude Mehlmann, of Oshkosh, Wis., has returned to her home for the Summer, having completed her vocal studies in New York. Miss Mehlmann has among her valued possessions an autographed photograph of Scotti, before whom she sang at a private musicale in his honor recently. She received especial praise for her rendition of the "Shadow Song" from "Dinorah."

Letitia Gallaher, one of Chicago's most attractive young sopranos, proved to be the queen of the night on Society Evening at the Coliseum, given by the piano manufacturers during their convention in Chicago. She furnished the vocal program in Chase & Baker Hall, her admirable enunciation and beautiful tone quality attracting much favorable comment from a multitude of experts who were present.

The annual festival of the Evangelical Lutheran Church Choirs of Southern Wisconsin was held in Juneau, that State, June 11, 300 singers and 5,000 people attending the largest event the federation has ever held. The Northwestern College Band, of Watertown, furnished the instrumental music. W. E. Reim had general direction of the choral concerts. Choirs from twelve cities participated.

The Detroit String Quartet, of which Elsa Ruegger, cellist, is a member, has added much to its high reputation during the past season, though only a limited number of engagements. Cities of Ontario, Ohio, Indiana, Wisconsin and Illinois gave the organization enthusiastic praise. The time necessary for the series of concerts to be given in Detroit necessitates a limited road tour, and only forty dates can be accepted for next season.

At the Chateau du Parc, Brooklyn, a musicale was given on June 8 by the Studio Club. The soloists were May McCoy, soprano; Elsie Ament, mezzo-soprano; Frank X. Doyle, tenor and Irwin Hassel, pianist. The club chorus sang Marzo's "To the Wind" and the "Brooklet's Call." Mr. Doyle sang with much effectiveness Schubert's "Du Bist die Ruh," Foote's "Irish Folk Song" and Blumenthal's "Evening Song." Mr. Hassel played three Liszt numbers.

A recital for two pianos was given on Saturday, June 17, by the pupils of Dr. William A. Wolf, at his studios in Lancaster, Pa. Among the compositions played were the Unfinished Symphony of Schubert, the Overture to "The Marriage of Figaro" of Mozart, Schubert's "Marche Militaire," op. 51, and pieces by Scarlatti, Gurlitt, Grieg, Chaminade, Weber and Denneé. The performers were the Misses Wohlsen, Hoover, Spicer, Harkness, Dinkelberg, LeFevre and others.

Under the direction of Louis Arthur Russell interesting musicales have been given recently by the Musical Culture Club in New York and the College of Music in Newark, N. J. The latter were given by Louise Schwer and Frances Imgrund, pianists. Jessie Marshall, soprano, was heard at the Culture Club's affair on June 16, giving an interesting recital of folk songs. On June 19 the Newark institution will

give a program devoted exclusively to the works of Schumann, Grieg and MacDowell.

At its recent annual meeting, the New Haven Oratorio Society decided to give two concerts next season, one before Christmas, at which either "The Messiah," "Judas Maccabeus" or "Israel in Egypt" will be sung, and to give Bach's "Passion" at the second concert during holy week. The following officers were elected: President, E. W. Brown; vice-president, C. H. Zimmerman; secretary, P. E. Browning; treasurer, F. S. Ward; conductor, Dr. Horatio Parker; directors, C. H. Torrey, W. E. Haesche, E. E. Isbell, G. L. Hendrickson, Kenneth McKenzie, T. H. Smith, Herbert Foster and C. H. Zimmerman.

Lois Fox, whose recitals of folk songs in New York the last season won commendation, will leave next week to resume her post of musical director of the New Thought Chautauqua, Oscawana, N. Y. The recitals of Miss Fox have been among the most original musical events of the season. She is a specialist in Swiss jodels, German *Lieder* and Southern negro melodies. While studying abroad she spent two years in the mountains of Switzerland, where she imbibed the spirit of the Swiss peasants, and has faithfully reproduced their music and their costumes.

Anna Smith, organist at the First Methodist Church, Waukesha, Wis., and for several years known as a "girl wonder" at the pipe organ, has joined the forces of a Chicago bureau for which she will travel as organist and organ soloist. Miss Smith is only eighteen years old, and has just been graduated from Waukesha High School. She began the study of music at nine years, and when only thirteen took the position of organist for the First Methodist Church at Waukesha. She has filled various engagements as accompanist and soloist in other cities, notably Milwaukee and Chicago.

Pupils of Arthur Van W. Eltinge, of Syracuse, N. Y., gave a piano recital June 8. The first part of the program was given by his less advanced pupils, among whom might be mentioned Miriam Hall, who played a duo, by Brull, with Mr. Eltinge, and Dorothy Woodworth, who played Nocturne in E. Liszt, and Prelude in A Flat, Chopin. Harry Southwick played Rubinsteins "Staccato Etude" with good technic. He proved himself Mr. Eltinge's most talented pupil, although Ida Arseneau's playing of Chopin's Valse in E Minor and May Sandford's playing of Stojowski's Prelude in E Flat Minor were both interesting.

Edah Carr Delbridge, one of Detroit's most accomplished sopranos, now a member of the Lyric Quartet, has been appearing as the principal attraction of this week's bill at the Miles Theater, Detroit. Miss Delbridge possesses a sweet voice of over three octaves. D. J. McDonald, who alternates with Miss Delbridge in the solo work, is also a Detroit product, well known in musical and social circles. He is giving up his position as soloist in the Temple Beth El Choir to join this quartet. Mr. McDonald was formerly a member of Savage's "Parsifal" opera company. Both Miss Delbridge and Mr. McDonald are pupils of Elvin Singer.

The Milwaukee committee on the thirty-third annual festival of the North American Sängerbund, which begins in that city Thursday, June 22, and closes Monday, June 26, has announced the award of prizes for souvenir articles to be incorporated in the program for the festival. First prize has been awarded to Adolph Pruemers, of Tilsit, Germany, whose essay is entitled "Des Männergesanges Macht und Herrlichkeit." The award is \$50 in cash. Max Schuett, of Detroit, Mich., was awarded second place, \$30 in cash, and the third prize went to H. H. Forkman, of Mayville, who received \$20. Mr. Pruemers's paper deals with the development of the German song, with special reference to the male chorus.

Frederic Fradkin Off for London

Frederic Fradkin, the young violinist who appeared with marked success during the present Winter, both in recital and as soloist with the New York Philharmonic Orchestra, sailed for London on Monday. He will be heard in concert in London next season, after which he will return to this country for a tour.

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CLEVELAND'S SUMMER SCHOOL

Calvin B. Cady Opens Classes in Normal Music Training

CLEVELAND, June 10.—Calvin B. Cady has opened, during the past week, a Summer class in normal music training in one of the auditoriums of the Laurel School. This is the second season of Mr. Cady's Summer school in Cleveland, and he has an enthusiastic following here. Maud Thayer and Grace Mason are two Cleveland teachers, graduates in the Cady method, whose permanent classes are large and successful. Mr. Cady's work in connection with the Teachers' College of Columbia University, and with the Damrosch Institute of Musical Art are too well known to need comment, while his two Summer classes this year are held here during the month of June and in Portland, Ore., during July.

Classes of children come to receive instruction, that there may be practical application of the theoretical teaching, and Josephine Large, of Chicago, the concert pianist, illustrates the advanced and artistic side of the work. Miss Large is also giving a course of recitals, to which the general public is admitted. In addition to the normal classes Mr. Cady gives also an evening course in musical appreciation, illustrated with pictures and stereopticon slides.

A. B.

"Pinafore" by Ann Arbor Amateurs

ANN ARBOR, Mich., June 10.—"H. M. S. Pinafore" made port here last week for two nights, meeting with an enthusiastic welcome. Professor R. H. Kemp, choirmaster and organist of St. Andrews Episcopal Church, and choirmaster of the Congregational Church, presented the opera with his united vested choirs, and the production was most favorably received. Master Paul Kempf was trained for the part of Sir Joseph Porter, but, because of illness, could not sing it, and on short notice Roy Taylor, a former choir boy, lately with "The Honeymoon Trail," filled the place excellently. Little Buttercup was sung by Herberta Schlee, whose work was far above the ordinary. Robert Diterle was the gallant Captain Corcoran and W. F. Reyer an able seaman. Archie Wenley, son of a professor of philosophy, made a most fiendish Dick Deadeye, and Carl Patton, son of a popular clergyman, an ex-

THEODORE GORDOHN will in a few days resume the directorship of the orchestra of the Hotel Cape May at Cape May City, N. J., where he has conducted and played for the last four seasons. Mr. Gordohn will start his season on June 20 and finish on September 15. The above is a photograph of a typical Gordohn audience at Hotel Cape May, where his Sunday night concerts especially have proved to be a big attraction. The large music hall, which seats something like 2500 people, is invariably filled to its utmost ca-

pacity, and people come from Philadelphia, Baltimore, Washington and Pittsburgh to hear him. It is a remarkable thing that there used to be a great number of orchestras and bands in Cape May City four years ago, but they have gradually disbanded and abandoned the struggle against the growing favor of the Gordohn concerts, which captured all the patrons of musical entertainment. Gordohn to-day has practically monopolized the musical audiences at Cape May City.

cellent boatswain's mate. Master Bertram Stark was Bob Becket. Harold Risline sang the part of the "Midship" Mite, and the veriest mite he was too. Josephine and Hebe were acceptably sung by Frances Seeley and Frances Coats. Professor Kemp directed; Mrs. Andrew Reid was stage manager and Mark Wisdom, organist of the Congregational Church, was at the piano. The B. C. Whitney Opera House Orchestra furnished acceptable support.

F. M.

MISS ARMSTRONG'S SEASON

Festival Engagement Ends Soprano's Successful Series of Appearances

With her engagement to sing at the recent music festival in Houghton, Mich., Irene Armstrong, the soprano, has completed a successful season. Besides filling numerous recital engagements Miss Armstrong has been on tour for six weeks with the St. Paul Symphony Orchestra, with which organization she appeared in the leading towns and cities of the Middle West.

Miss Armstrong met with unqualified success on the orchestra tour, and immediately following the close of her season left for a short western visit, after which she will go to her cottage on Lake Champlain for the Summer.

Junior Students at New England Conservatory in Interesting Concert

BOSTON, June 12.—The annual concert by the junior class at the New England Conservatory of Music was given in Jordan Hall Monday evening before a large and fashionable audience. The junior concert is always one of the important events in commencement season, and the affair of Monday evening was one of the most successful in the history of the conservatory. The pupils displayed the results of thorough training. Those who took part and their numbers follow:

Elizabeth Slaker, "Venezia e Napoli," Liszt; Martha Hadley, Aria from "Hérodiade," Massenet; Amy Schneider, Gavotte in B Minor, Bach-Saint-Saëns, and Intermezzo, op. 117 No. 3, Brahms; Violet Hernandes, Toccata in C Major, D'Evry; Chester S. Cook, "Liebesträume," Liszt, and Polonaise in C Minor, Chopin; Eva C. Kellogg, Légende, Wieniawski, and Passepied, Moszkowski; Miriam Hosmer, Prelude, op. 10, No. 1, MacDowell, and Gavotte in A Major Glück-Brahms; Charles L. Sheppard, Rhapsodie Hongroise, No. 12, Liszt.

D. L. L.

New Management for Volpe Orchestra

Contracts were signed this week whereby the Volpe Symphony Orchestra of New York will be under the management of Bradford Mills, of the American Musical Bureau. The orchestra will make a short tour in the early Autumn and next Spring make an extensive festival tour through the Middle West.

Amy Sherwin, the English singing teacher, discovered a little girl named Stella singing carols in a London street last Christmas, re-named her Stella Carol and is now training her for a public career.

\$6 OPERA FOR ST. LOUIS

High Prices for Next Season, Scaling to \$3 for Cheapest Seats

ST. LOUIS, June 10.—The St. Louis Grand Opera Committee is meeting with great success very early in the season. The opera for next year will be given in February, on the 2d, 3d and 5th, at the Odeon instead of at the Coliseum, where it has been heard for the last two seasons. Already the entire tier of twenty-eight boxes has been sold at \$10 per seat and subscriptions will be opened on June 19 for the season, the entire main floor selling at \$6 per seat and the entire balcony at \$3 per seat. There will be no cheaper seats.

"The falling off in receipts of our season last January over the previous one was due to the fact that the cheaper seats, of which there are a great number at the Coliseum, did not sell as readily as the higher-priced chairs," explained a member of the committee. "This year we have decided to take the opera to the Odeon, which seats only about 1800 people and charge only the two prices. Already we have many orders for season seats and prospects are for the brightest season of opera that has been given here in many a day."

The closing concert of the Young People's String Orchestra, directed by Victor Lichtenstein, took place last Sunday afternoon at the Musical Arts Hall. A large audience greeted the youthful players and applauded them after each number. The soloists were Katherine Warren, Saul Cohen and Joseph Gill. H. W. C.

David Devriès, who was at the Manhattan, sang with Marie Delna in the recent hundredth performance of Bruneau's "L'Attaque du Moulin" in Paris.



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